

CR

Community Television Review

October 1981
\$3.00



Library of
the Future

Calendar

October 4-6 National Software Symposium and Exhibition, New Orleans Hyatt. Sponsored by NCTA and The Cable Television Administration and Marketing Society. Contact: Char Beales, (202) 775-3629.

October 8-11 National Black Media Coalition Annual Conference, Mayflower Hotel, Washington, D.C. Speaker: FCC Chairman Mark Fowler.

October 15 American Council for Better Broadcasts Annual Conference, Capitol Holiday Inn, Washington, D.C., "Telecommunications in Our Everyday Lives — The New Challenge Toward a Media Wise Society," co-sponsored by the NFLCP. Contact: ACBB, (608) 257-7712.

October 20-22 12th Annual Video Expo New York, Madison Square Garden, New York. Sponsored by Knowledge Industry Publications. Contact: Anne Stockwell, (914) 328-9157.

October 21-23 1st Annual Conference of the National Association of Telecommunications Officers and Advisors, "The Role of the Local Telecommunications Officer," Hilton Harvest House Hotel, Boulder, Colorado. Contact: National League of Cities, (202) 626-3000.

October 30-31 Central States Regional Conference of the NFLCP, North Campus Commons, University of Michigan, Ann Arbor. Contact: Martha Schmidt, (313) 769-7422.

November 1-4 National Association of Educational Broadcasters, Hyatt Regency, New Orleans. Contact: Terry Lepovitz, (202) 785-1100.

November 1-4 Satellite Communications Symposium, Hilton Hotel Atlanta, covering updated technical and business aspects of satellite communications. Contact: Ray Stuart, (404) 441-4000.

November 7-8 NFLCP Board Meeting, Minneapolis.

November 8-10 Arts/Cable Exchange, Holiday Inn, Minneapolis. Sponsored by University Community Video. Contact: Pat Brenna (612) 376-3333.

November 11-13 24th Annual International Film and Television Festival of New York, Sheraton Centre Hotel, New York. Contact: Meredith Anthony, (212) 249-8572.

November 30-December 1 Telecommunications for the 80's, Annenberg School, University of Southern California.

December 1 Deadline for receipt of applications for the Independent Documentary Fund (IDF). Independents may apply for up to \$90,000 for production of documentaries designed for national public television broadcast. Contact: IDF, The Television Laboratory, WNET/13, 356 W. 58th St., New York, NY 10019 (212) 560-3194.

December 2-4 Western Cable Show, Anaheim Convention Center, Anaheim, CA. Contact: (415) 881-0211.

December 4-6 Midwest Regional Meeting of the NFLCP, Milwaukee, WI. Contact: Lilly Ollinger, (312) 565-1787.

February 21-22 Santa Cruz Video Festival, "Community Reflections." For information and deadlines contact: Peter Brown, SCVF Coordinator, c/o Open Channel, Box 1273, Santa Cruz, CA 95061. (408) 475-8210.

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**Community
Television
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Volume 4 No. 4

If you know of upcoming conferences, meetings, festivals, screenings or other special events, please tell us about them. Send all information to CTR Calendar, c/o University Community Video, 425 Ontario SE, Minneapolis, MN 55414.



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Volume 4 No. 4

The Community Television Review is published quarterly at University Community Video, Inc. by the National Federation of Local Cable Programmers. Subscriptions, memberships, and inquiries, send to NFLCP, 3700 Far Hills Avenue, Kettering, OH 45429. Letters to the Editor and other editorial material, send to: CTR, c/o University Community Video, 425 Ontario SE, Minneapolis, MN 55414.

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NFLCP's Fourth Annual Convention in Atlanta brought to light many of the issues facing local programmers. CTR devotes a special section to the proceedings of NFLCP's annual business meetings, the exciting 1981 Convention and two new pre-convention seminars organized by the NFLCP Low Power Television Hotline and the Training Program. Keynote speaker Ralph Lee Smith shares some of his wisdom and foresight. **Pages 21 to 32.**

So impressed with what he saw in Knoxville, Tennessee, George Stoney rushed to his typewriter to share with us the story of Channel 20. ACCESS PROFILE brings us a look at this "live and lively" cable access center. **Page 8.**

Libraries have long been an institution concerned with providing free access to information — and with the acquisition, storage and organization of a great variety of information. Videotape and other video technologies have an evolving — yet unclear — role in these institutions. CTR features a variety of authors, who have each experimented differently, discussing how they see libraries interacting with the new media.

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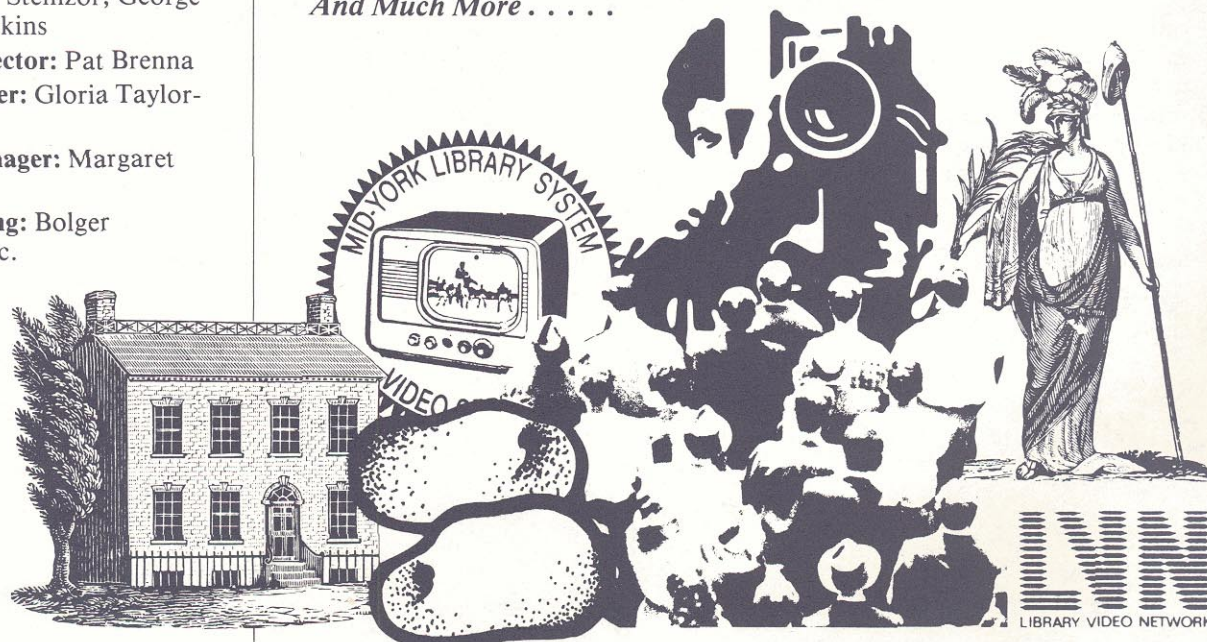
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And Much More



Chairman's Message

Welcome to our new members as well as our newly renewed members! Thanks to all 500 of you who came down to Atlanta, the 4th Annual NFLCP Convention was a memorable success. To those of you who missed the advanced sessions on access, Ralph Lee Smith's perceptive keynote speech, the entertaining Home Town Video Awards, the two bands at Cable Atlanta's party, and the late-night poolside gatherings, we hope you will join us next year on July 9, 10, and 11, in Minneapolis-St. Paul.

The Convention brought us good news and it brought us bad news. The first item of good news is the launching of our training program. A press conference announced generous contributions from several cable companies to fund start-up of the program. More good news is that our membership now surpasses 1300 and is growing rapidly.

The bad news is that we are going to need to use the strength and unity of our membership to fight pending legislation which once again threatens the well-being of access and the rights of cities to regulate cable TV. The Packwood Paper, Senate Bill 898's cable amendments, and the development of telecommunications legislation in the House requires all NFLCP members to contact their Senators and Representatives to impress on them the value of access. Unless we tell them about access, the loudest voice addressing access and related cable television issues in Washington is the National Cable Television Association.

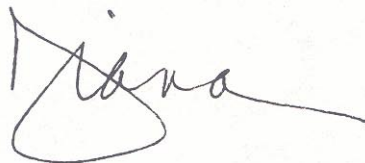
The Board of Directors met in Atlanta, with newly elected at-large and committee representatives being seated at the final meeting. Due to the experience, interest, and talent of its members, the Board will, I expect, accomplish a considerable amount this coming year. We owe a great deal of thanks to Don Smith, the immediate past Chairman of the Board, whose stable, competent, and thoughtful leadership has helped the NFLCP to grow so much over the last two years.

An official welcome is in order to our full-time Executive Director. We are pleased that Sue Miller Buske was willing and able to take on that job last April. Under her direction, the staff's top priorities for the immediate future are to establish an office in Washington, D.C., implement the training program, and improve and develop membership services.

The NFLCP has more work than ever to do. Access is growing along with the cable industry and our members will be an instrumental part of that growth. The Board of Directors seeks suggestions, ideas, comments, and any other type of feedback from members. The next Board meeting will be on November 7th in Minneapolis. Members, as always, are welcome to attend. If you can't attend, but would like the Board to consider any actions, contact a Board member before the meeting.

Please help make this year more productive than ever by keeping in touch and participating in NFLCP activities.

Cordially,



Diana Peck

The National Federation of Local Cable Programmers (NFLCP) was organized to foster citizen participation in community television programming. The goals of the NFLCP are to discover and assist users of local channels, to facilitate the exchange of information between people throughout the country who are concerned with community responsive programming, and to spread innovative programming ideas among community access centers. Most importantly, the NFLCP seeks to insure continued public access to the television medium.

The NFLCP is a non-profit corporation which developed as a grassroots organization. Its structure is flexible and responsive to the needs of its members. The NFLCP is supported primarily by membership dues, newsletter subscriptions and contributions, and seeks other forms of funding to implement special projects which will benefit local programmers.

To facilitate the work of the organization, a National Board of Directors coordinates each of the Federation's regions and oversees the projects of its staff and committees. Regional coordinators insure decentralization of NFLCP services to members by localizing those services and organizing meetings where local programmers can share experiences, develop professional ties, collaborate on advocacy and informational exchange projects, and observe how their work relates to community programming on a larger scale. Committees advising and assisting the current work of the NFLCP are Advocacy, Information Services, Organizational Development and Affirmative Action.

Membership in the NFLCP:

- Student or Senior Citizen — \$10
- Individual — \$25
- Professional — \$35
- Patron — \$50
- Non-Profit Organization — \$60
- Sustaining — \$100
- For Profit Organization — \$100 or more

The NFLCP Board of Directors:

Executive Director: Sue Miller Buske

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Advocacy Committee Representative: Carol Novalis

Organizational Development Committee

Representative: Margie Nicholson

Affirmative Action Representative: Sandra Thomas

NFLCP Regional Coordinators: Chuck Sherwood, Don Langley, Ed Deane, Jabari Simama, Jerry Richter, Lily Ollinger,

Marjie Lundell, Connie Carlson, Bill & Denise Makely

Third Wave — or Tidal Wave — Hits Library Conference

The 1981 Annual Conference of the American Library Association seemed to be set adrift with the growing realization that electronic information is changing our lives and institutions. It is a realization and acceptance that libraries and librarians must come to an understanding of their roles in the Age of the Electronic Cottage.

The American Library Association, like many other large professional organizations, is an amorphous collection of thousands of librarians from schools, colleges and public libraries. Without going into a lengthy description of ALA bureaucracy, there are many special interest groups within ALA reflecting both type of library (college, school, public, etc.) and type of work (automation, reference, technical services, etc.). Over 10,000 librarians attended the 100th Annual Conference held June 26-July 2nd in San Francisco. There were over 2,000 different programs and business meetings and over 800 exhibitors. The Video and Cable Communications Section (VCCS) and its parent, the Library and Information Technology Association (LITA), were not the only groups sponsoring programs this year on the Electronic Cottage and all kinds of telecommunications.

Almost every special interest group in ALA sponsored some kind of program on the "Third Wave" theme. Programs varied from home delivery of electronic information to microcomputers to natural language computer programming to showcases of library produced video tapes. One speaker told the audience that technology will "infest our homes" like a kind of electronic cockroach. Others argued that there will be a need for public libraries in the electronic age in order to make sure that all individuals have access to this electronic information. Libraries can help educate the public on how to use computers and other technologies — and how to evaluate the competition. Still other speakers emphasized the importance of libraries converting their community information files into electronic formats for access by microcomputers and/or cable.

There is also concern among members of Libraryland that the existing electronic data bases are primarily in the hands of entrepreneurs and that few libraries seem to have the resources to convert their own files into electronic formats. This has serious implications on the future of access to information through public institutions like libraries.

Legislative concerns, like the "AT&T" bill, were a source for worry as were other budgetary impacts at both the national and local levels. The Video and Cable Communications Section was heartened by the number and quality of video programs submitted to its annual Showcase while its parent, the Library and Information Technology Association, was heartened that other groups within ALA were so involved with technology and telecommunications. And a new membership group was formed in LITA to deal specifically with electronic library services.

LITA is now planning a teleconference which will utilize cable library hookups as receive sites and VCCS will be producing a documentary to be included in the teleconference. Legislative committees got organized and program planning committees started work on next year's programs.

It was a hectic and busy week — with the overwhelming theme coming back to that Third Wave — and the role of libraries in the Electronic Cottage.

— Lynne Bradley

For further information about the Library & Information Technology Association and the Video and Cable Communications Section contact: Don Hammer, LITA, 50 E. Huron St., Chicago, IL 60611.

Is Your Public Library Involved?

Do you see your local library involved with cable or video? Perhaps they need your help and encouragement. Why not:

- ☐ Contact your local librarian and find out if they have any plans to become involved;
- ☐ Share information with them on the people, books, tapes, etc. that might give them ideas on libraries and local cable programming;
- ☐ Suggest books and magazines like CTR to add to their collections;
- ☐ See if they have a volunteer program and help the library become more involved in both franchising and programming activities.

Remember — it's a two-way street requiring cooperation and interaction between citizens and libraries!



Regional Reports

Midwest

Arts/Cable Conference, Regional Meeting Highlight Midwest Activities

The Midwest Chapter now has the largest membership, and with franchise activity in full swing in Chicago and Milwaukee, membership promises to expand further. Milwaukee is in the process of franchising and Chicago's RFP is due sometime in November.

Our Fall regional meeting has been postponed to December but will still be held in Milwaukee. Here's the vital data:

Dates: December 4, 5 and 6

Place: To be decided (If you have any ideas, contact Gary Ballsieper at (414) 272-5600 ex. 452).

Contact Dave Olive at Muscatine CableVision, 154 Colorado Street, Muscatine, IA 52716, (319)

264-5662 or Don Bailey at 631 1/2 East Jefferson, Iowa City, IA 52240, (319) 337-4326.

The Fall Regional Business meeting has also been pushed back to December to coincide with the Milwaukee Conference. Please bring along literature on your access program. We are compiling an access center directory. Other agenda items are reports by the Advocacy Committee, Education Committee, and the State Chapters. By the way, Minnesota people are now forming a state chapter. George Stoney had agreed to speak at the Milwaukee Conference, but this is unconfirmed at this time due to the change in timing. He is scheduled to speak in Chicago on November 12, 13 at The Chicago Editing Center as part of their Artist-in-Residence Program.

On November 8, 9, 10 University Community Video is sponsoring The Arts/Cable Exchange, a national

conference exploring the potential of the arts and cable television, in association with NFLCP. Write or call Pat Brenna, University Community Video, 425 Ontario St., Minneapolis, Minnesota, 55414, (612) 376-3333.

Just prior to this conference, on the 7th and 8th of November the NFLCP board will be meeting in Minneapolis. Among other things, they will be planning the '82 National Convention in St. Paul. They invite your ideas and proposals. Contact Tom Borrup (612) 376-3333.

Lastly, let me introduce myself. I am the new regional coordinator and you can reach me at The Chicago Editing Center, 11 E. Hubbard Street, Chicago, Illinois, 60611, (312) 565-1787. Please let me know of news in the region, your concerns, etc. etc. Hope to see you in Minneapolis and in Milwaukee.

— Lilly Ollinger

Far West

Far West Region Provides Critical Input in Public Decision Making

During late April and early May 1981, members of the Far West Region received ballots by mail to elect new regional officers. An election committee of three members certified the following election results:

National Board Representative —

Alvin Simpson

Regional Coordinator — Constance H. Carlson

Advocacy Coordinator — Camille King

Community Education Coordinator — Helen Weiss

Membership Development Coordinator — Steve Israelsky

Several members attended the National Cable Television Association Convention in Los Angeles, CA,

May 29-June 1, 1981, and distributed copies of the most recent regional newsletter (8 pages). Except for an opening keynote address by Governor Jerry Brown, California's cable rate deregulation bill — AB 699 — was absent from any discussions.

Although Helen Weiss, Community Education Coordinator, was the only officer of the executive committee to attend the 4th NFLCP convention in Atlanta, July 1981, there was a strong NFLCP-CA delegation. California members Manuel Gonzalez, Alan McGlade, Brian Owens, Carolyn Perkins, and Helen Weiss also participated in workshops. California member Bill Ruddiman, participated via a videotape in the panel "Deregulation — Is California's Trade-off Working for Access?"

During the convention NFLCP members from Arizona petitioned the National Board to switch their regional membership from the Far West to the Mountain states.

In April 1981, the Foundation for Community Service Television adopted the NFLCP's proposal for allocation of AB 699 monies. We recommended that 80% of any monies received from a deregulated community be returned to that community and the remaining 20% be used for statewide educational projects on community programming. In June 1981, the California Chapter presented input to the California Public Broadcasting Commission on its FY 82-83 budget. We proposed that the Commission request funds for organizational grants to public media groups, including the NFLCP.

During the fall/winter of 1981 the Region will be conducting smaller, more targeted workshops on a subregional basis to help better serve the programming and information needs of the membership.

— Connie Carlson

Southeast

Public Access Strongly Anchored in Region's Cities

The Southeast Region continues to be an active one. Our region represented 25% of the more than 400 people in attendance at the national convention in Atlanta. Many thanks to Cindy Kuper, Access Atlanta, Inc., for a job well done.

We want to keep the momentum going in the Southeast Region and as part of that effort, we announce our next regional conference, December 4-5, 1981, in Miami, Florida. The theme of the conference is "Strategies for Involving the Community in Local Programming." For further information, contact T. Willard Fair, President, Urban League of Greater Miami, Inc., 1200 Biscayne Blvd., Miami, Florida 33132.

Speaking of Miami, the franchise battle there is now over and the license was awarded to Ameri-Cable of Greater Miami, Inc.

In Atlanta, the rules for public access use have been approved. This comes more than a year after the awarding of the franchise to Cable Atlanta, Inc. However, Atlantans didn't have to wait for the rules to be approved to get involved in access. Cable Atlanta's public access department recently celebrated its first year of operation with a gala birthday celebration. Mayor Maynard Jackson issued a proclamation honoring access and the cable company presented awards for outstanding achievements in public access programming during a special awards ceremony. The awards ceremony was cablecast live to Cable Atlanta subscribers from the Atlanta Public Library's new facility. Access Atlanta, Inc. received an award for the most outstanding contributions to access by a community organization. The public access department's first year was reviewed in an essay, "Public Access in Atlanta: A New Social Phenomenon." Copies are available by writing: Public Access, Cable Atlanta, Inc., 1038 W. Peachtree St., N.W., Atlanta, GA 30309.

As I end our report, I'd like to mention another national cable organization, Minorities in Cable. As a member of MIC's board of trust-

ees, I'm assisting in the planning of the national convention to be held in Washington, D.C. in mid-February, 1982. This conference will coincide with Howard University's annual Communications Conference. More information is forthcoming in my next report.

And, as you may already know, one of our region's members, Carol Brown Eilber, is working on a new

NFLCP publication, "Cable Television: What Educators Need To Know." The publication date is November, 1981. For more information, you may contact Carol Brown Eilber, 933 Lorain Avenue, Durham, North Carolina 27704, (919) 477-2806.

Until the next Southeast Regional Report, "aluta continua."

— Jabari Simama

Northeast

Renewed Activity in Northeast Region Brings Word of NFLCP to More People

After nearly a year of no activity, the Northeast region, New York and New England, bounced back to life. The regional conference and business meeting was held on May 22 and 23 at Riverside Church in New York City. The theme of the conference was "CABLE TV — PROGRAMMING YOUR COMMUNITY CHANNELS" and drew 125 registrants. Additionally, a special Friday workshop on Low Power TV attracted 25 people. As a result of this conference, the NE region has 33 new members, for a total of 160 individual and 21 organizational members.

During the business meeting, elections were held for regional officers and delegates to the national convention in Atlanta. The new regional officers are Chuck Sherwood, New York City, Regional Coordinator; Dan Jones, Boston, Regional Advocacy Coordinator and Nild Sansone, Hartford, Regional Information Services Coordinator.

During the NFLCP National Convention in Atlanta, a regional caucus met and instructed the NE delegation to vote in favor of giving Affirmative Action standing committee status, followed by the election of Phyllis Joffe, New Britain, as Regional Affirmative Action Coordinator.

At Sawdy Pond Conference I, a weekend of play and work, an intensive day long business meeting produced the following results — the

selection of state coordinators, the reactivation of the regional newsletter, the creation of a Speaker's Bureau and the setting of tentative dates for regional business meetings, conferences and workshops.

The State Coordinators are as follows — Ann McIntosh, responsible for Maine, New Hampshire and Vermont; Rob McCausland, for Massachusetts; Jim Davis, for Rhode Island; Nild Sansone, for Connecticut and Chuck Sherwood for New York.

MonteVideo's newsletter *Vidiconn* is to be expanded and will thus serve our regional membership as well as those with an interest in access and community television.

The creation of a Speaker's Bureau was deemed essential for the region. The way to develop memberships, it was felt, was through presentations at regional conferences and workshops of organizations which have a need for our information and experiences.

The tentative schedule of meetings calls for three more business meetings and two conferences. The first conference will be in late January, early February in Lexington, Massachusetts, and held in conjunction with the newly forming New England Program Directors Guild. The second conference, the 21, 22 and 23 of May, will be in Boston and sponsored in conjunction with Boston Film & Video Foundation and Boston University.

The Northeast Region of the NFLCP will be a hotbed of activity during the coming year.

— Chuck Sherwood

AccessProfile

Knoxville's Channel 20 Involves a Diverse Community in Public Access Center

by George C. Stoney

If you are on the look-out for model cable TV public access centers let me suggest that you visit Knoxville, Tennessee. Here in the parish house of St. John's Episcopal Church, an old, wealthy and still vital congregation in downtown Knoxville, you will find the offices for Channel 20, a "live" studio, and transmission facilities that keep programs going out to 25,000 subscribers 50 hours a week.

Both the variety and quality of the programs produced at Channel 20 are impressive. Every other week the proceedings of City Council go out "live" through a drop in the municipal building. This is gavel-to-gavel coverage. They also send out gavel-to-gavel coverage of the County Commission's monthly meetings. Both programs are repeated for those who read about decisions in the papers and want to know how they were arrived at. Significantly, since these bodies have been televised, the time when citizens can address the membership has been shifted to first order of business.

Religious services fill up about 10 percent of the schedule. "And we keep it that way as a matter of policy," says Peggy Gilbertson, Channel 20's General Manager. St. John's Sunday morning service goes out "live" and is repeated later in the week. Its cool, formal pageantry is in sharp contrast with the other service

carried regularly, that of First Apostolic Church where snare drums, swinging choirs and evangelistic exhortations are recorded on tape by the congregation's own well-equipped video team.

If other religious groups want access, Peggy Gilbertson explained, they are encouraged to find some approach that will attract viewers who would flip past anything that looks like a regular church service. "Talk Back" is a program put on by a Methodist congregation. Each week, after playing five minutes from their Minister's sermon, two or three members of the congregation talk informally about their own lives in relation to his words. In the sample I saw, "Talk Back" had the intensity of a better Phil Donahue show without the tendency to exploit people's emotions for display.

The Knoxville Women's Center spawns at least two programs each week, one on civic affairs (the development of cycle trails, for example) and another on women's issues (women in non-traditional jobs). Fulton High School brings in its basketball games and other sports, pre-recorded. A faculty member of Knoxville College, a local black institution, is anchor woman for a new half hour news magazine being produced by Channel 20 itself, combining studio and location recording.

The extent of participation by blacks, who make up about 8 percent of Knoxville's population, has been growing. Back in 1975 when Channel 20 first went on cable from St. John's the cable system was just getting started. Few white people could

receive it and almost no blacks could. St. John's itself was an austere, Georgia marble edifice associated in the minds of most Knoxvilleans with Privilege.

When Father Dan Matthews dreamed up the idea of turning the first floor of the parish house into an access studio and engaged as Coordinator Mary Jane McGee, a local actress who became at the same time an Alternate Media Center intern in cable TV, few except Episcopalians felt they belonged in the place. The blacks were no more ill-at-ease here than Knoxville's predominantly "hillbilly" population or its sizable citizenry of un-churched urbanites, attracted to this booming industrial center of 182,000 people, who regard anything associated with church as passe if not downright threatening to their privacy and freedom of thought. Now all these groups frequent Channel 20's friendly, informal space as their own.

The fact that Channel 20 is now thought of by most of its users and viewers as "incidentally Episcopalian" is a tremendous tribute to the resolve of Father Dan and his staff that this should be a true community facility rather than just an outlet for a particular brand of Christianity.

The possibility of an alternative development, had Channel 20 been in different hands, is one good reason to raise questions about the advisability of having any access center so beholden to a single entity, church related or otherwise. (The same ques-



Channel 20 volunteers set up for live program.

tions could be raised about access centers sponsored by school systems or colleges or cable companies themselves.) But Channel 20's success is also proof that, given good will, patience and the continuity made possible by steady funding, an access center that is a true community facility can be developed from a wide variety of bases, including churches.

Channel 20's support still comes mainly from St. John's, which contributes \$28,000 a year in cash plus what might be an equal amount in space, utilities and services. The City of Knoxville contributes \$20,000. There have been grants for specific program series and small contributions from viewers. It looks to CETA for four of its six paid staff.

There is still no regular contribution from the cable company, Athena Cablevision, beyond the provision of "live" feeds. Nothing in the franchise gives Channel 20 a designated

portion of the City's franchise fee. For several years Knoxville's system was owned by a small MSO that could not borrow money to expand. Recently all this has changed and cable is booming in Knoxville as elsewhere. Now Channel 20 can reach 62,500 people and, in a year, expects to reach 75,000. With Channel 20's record of service and its connections with the Power Elite of Knoxville there is a better-than-even chance the City and the cable company can be persuaded to pick up the inevitable loss of CETA support and, in time, supplant its preponderant dependence on St. John's.

Meanwhile, those of us who think of public access as a movement that should be dominated at all times by volunteers have every reason to celebrate what Channel 20 is doing right now, and to hope that this will not change, however much it may prosper in the future. General Manager Peggy Gilbertson is herself something of a model in this regard.

Three years ago Peggy came into the Center as part of the Medical Auxiliary, an organization of physi-

cians' wives who wanted to do a program. "People were forever asking us questions only our husbands could answer but were either intimidated to ask them, or the doctors weren't giving them answers they could understand. We thought if we asked the doctors these questions on the air it might help." Thus began the weekly program "Health Line."

Peggy had taught school, then reared three sons but had no experience in video or broadcasting. She learned fast, and loved it. When Father Dan asked her to pinch hit as Coordinator, Peggy explained, "all I had to prepare me for the job was 25 years of experience in the community as a volunteer. And I'm a Presbyterian, not an Episcopalian!"

Needless-to-say, 25 years as a volunteer in the community was the most important preparation Mrs. Gilbertson could have had for the job.

The variety and consistency of programming on Channel 20 is due in no small measure to Peggy's knowledge of how to work with people who are

volunteering their time. She is also a superb supervisor of staff. That she respects their expertise and trusts them to do their jobs is evident in the way they talk with a visitor about their work. She is proud of the fact that hers is a "part time job, really. I don't need to be down here all day long."

Channel 20's video training scheme has been designed to emphasize simplicity and the production of programs. There are no sessions for people who think video might be something to try for kicks. An applicant is asked: "What programs do you have in mind?" Then, "Who can you get to help you produce them? It generally takes five people to produce a 'live' show. Bring in your friends and we will train your group together." So they are trained with the production of a definite program in mind. There are four preparatory sessions. "And on the fifth day," we tell them, "you're going to be on cable 'live.' That shapes them up fast!"

Later, if programmers feel the need to add slides to their presentation, or special effects, or want to use a remote recording, or want to pre-tape their programs from location using Channel 20's portable rigs, they are trained to do each thing as it becomes needed.

By now there are individuals at Channel 20 who simply like to do video and continue to volunteer for general assignments after their initial programs are over. City Council and County Commissioner meetings are covered by crews that are a mixture of volunteers and CETA workers. A crew of volunteers did six programs about the Knoxville News Sentinel which has been a long-time booster for Channel 20.

Another group is preparing a series about the coming World's Fair, now in development for Knoxville. Musical groups fill at least a fourth of the program time, recorded by volunteers who prefer classical or blue grass or gospel or folk. Volunteers help a blind girl with a weekly talk show. The local balloonists found knowledgeable people to help them cover their meets. Knoxville's amateur wrestlers bring in a weekly program that should receive some kind of Academy Award for production

facility and corn pone comedy.

Each program is given a time slot and a clip board for messages which joins others on the "activities" wall. Each crew is responsible for its own set-up and strike, including the cleaning of the studio. It all seems to work with a minimum of friction and a maximum of pride and good-will.

Compared with other access centers I have visited, there is at Channel 20 a remarkable lack of panic or pushiness on the part of the engineer and CETA staff workers who handle the repeat broadcasts and stand by to assist the live recordings. Productions are simple and clean. The studio guarantees good lighting and good audio. It is large and flexible enough so each show can create its own presence and distinctive look. "Live" programs and repeats are scheduled so there is little down time between most shows.

It is interesting to speculate on how much Channel 20's atmosphere is due to its location in the church. In spite of its careful effort to be primarily a secular undertaking I suspect the church's influence has been strong. Here programs conveying information are respected more than those that are merely amusing or self-indulgent. So Channel 20 has no shows like the vanity productions that often dominate access channels in other cities. Peer pressure is strong and perhaps there are certain things one doesn't feel easy about doing in an Episcopal Church, at least in Knoxville.

Asked about "porn," Peggy Gilbertson said her only brush with the problem was in connection with a repertory company performance taped on location. "The audio quality and their pronunciation were none too good but a couple of words stuck out so you couldn't miss them." The words she didn't care to repeat. The matter was settled when in a meeting with the concerned crew, it was decided that the quality of the sound was not adequate.

No similar challenge has arisen over political content, as yet. Channel 20 has an elaborate system for giving candidates for office the kind of extended exposure that permits in-depth analysis over sloganeering. There have been programs about abortion, housing, welfare rights, strip mining, nuclear energy, all "hot" issues in East Tennessee.

Challenges to Channel 20's independence are bound to come. Meanwhile, the large body of its daily programming is the kind of straightforward "community service" that wins loyal viewers and congregational respect. Both will be needed to withstand the attacks when they come.

Like most access efforts, Channel 20 has a geographic problem. Many of the Knoxvilleians who have most interest in its programs live just outside the city, either in uncabled areas or in places where the cable system is owned by another company and there is no interconnection. To meet this problem St. John's hopes to get one of the four low power TV allocations the Episcopal Diocese of Tennessee has applied for. Their record for community service and consistency of programming should strengthen their claim to the frequency.

Back in 1974, when Father Dan Matthews persuaded his congregation to devote so much space, money and effort to Knoxville's public access effort, the chances of St. John's reaping a reward in terms of membership or prestige must have seemed slight. His was an act of considerable faith and foresight. For the several years when the cable picture was dark his congregation continued to back his efforts. So Father Dan must have sown his seeds well.

Last summer Father Dan moved to Atlanta where he is again directing the affairs of another big, influential downtown church. This is good news for Atlantans who need his kind of citizen-leadership to develop truly participatory cable access in their town.

It is equally good news that the Rev. James L. Sanders has succeeded the Rev. Matthews at St. John's in Knoxville and has the backing of his congregation to continue with Peggy Gilbertson the work Father Dan and Mary Jane McGee began so well back in '75.

To reach Channel 20 contact: Mrs. Peggy Gilbertson, Channel 20, Box 153, Knoxville, Tenn. 37901: phone 615-546-8820.

George Stoney is a regular contributor to CTR.

Federation Trunkline

by Susan Bednarczyk

WAS IT A PLOT that introduction of the cable sections of Senate Bill 898 appeared in D.C. the week after our '81 convention? For better or for worse, advocates SUE BUSKE, JAMES BOND, DIANA PECK, CAROL NOVALIS, and HELEN WEISS were combing the Capitol for access right on the heels of an exhausting seven days in Atlanta. Folks were checking in to ask "how it went" at the convention.

Suffice it to say that despite a burn-out pace in the Big Peach, the information overload created even more determination to Organize for Access! Bravo! (But where did that energy come from?!)

FALLOUT FROM THE CONFAB was also evident in energy levels in at least two other quarters. The Northeast NFLCP held a "leadership session" the very next weekend at DAN JONES' place on the RI/MA

border. PAT FRIEDLAND, RONI LIPTON (just back from China), BILL RUSHTON (providing gumbo with gusto), RON HEROUX, MIKE KAPRILIAN, ANN MC INTOSH, NILD SANSONE, and 10 to 20 other stalwarts gathered upon the lawn to plot out the projects the NY/NE folks will take on this coming year. Noted anthropological filmmaker JEAN ROUCH also happened by the waterfront retreat to point out that locally made videotapes will play a significant role in documenting the lifestyle of the U.S. in the '70's, '80's, and thereafter for studious anthropols seeking insight into the why's and wherefore's of our curious culture . . .

It seems that the big conference also prompted our friends at FAYETTEVILLE OPEN CHANNEL to plan an NFLCP membership drive and event in their corner of Arkansas (REV. ED DEANE willing, of course!).

A BANG-UP JOB of Convention planning was done by NFLCP'er CINDY KUPER and the folks in Atlanta. Most folks left saying that it was even better than East Lansing (and you know how great that was). Two days before the convention opened, CINDY, MONICA WHELAN, (our own) ROBIN WHELAN, and DICK RICHARDS could be seen darting in and out of the seventh-floor Fed office/suite in the Biltmore murmuring, "We just had a major crisis." But by the time the registration tables opened, it seemed like all was Under Control . . . Some folks applied for scholarship funds to attend, and had them granted and were put to work. Other jobs were done by our Wonderful Atlanta Members! A great, big thank-you to you all.

RIGHT FROM THE START, everyone knew the week would be going right. The Low Power Pre-



Conference attracted about 50 participants and the Program Administrators pre-event drew about 130. Thanks to PAT WATKINS, her LPTV Hot Line staff and advisory committee, NANCY BICKNELL, and RIKA OLSEN the first day of festivities was a rousing success . . . The delegates' meeting started out small, but by the end of the conference, almost 70 members were participating in the adoption of advocacy resolutions, election of new board members, and debate on the long-term plans of the Fed.

THE CROWD AT THE CONVENTION topped 500 this year, and panels kept everyone busy . . . Alas, they didn't show any tapes, but ANNA MARIE PERSIMONI's panel on access programming in Atlanta didn't stop JABARI SIMAMA, et al, from probing every nook and cranny in the start-up phase of one of the first, new 54-channel urban franchises — complete with discussion of affirmative action methods that got results!

. . . BRIAN OWENS wow'ed 'em in the access philosophy panel by analyzing the access movement of the past, present, and future in terms of the "birthright folks" of the early Sixties, "community TV people," "minor league TV," and "amateur TV" (all you out there with home video). After the discussion/debate one audience member remarked, "It's interesting to see people like SUE BUSKE and DAVID HOKE disagreeing on the way things should be done!" . . . JEAN RICE and GEORGE STONEY divided their group into two and had old-fashioned "think tanks" on access strategies of the future . . . MIKE WEX's panel answering questions ad infinitum on the subject of audience measurement techniques (but the room was still packed!).

WORD HAD IT that other hot sessions were BURWELL WARE's video/social change discussion with JULIAN BOND and IRWIN HIPSMAN and (who else?) GEORGE STONEY and about a hundred audience members. . . Also, NANCY

BICKNELL's session on using small computers seemed to need a whole conference just to do justice to what JOHN HAYNES, DEBBIE HILL, and MARY MASON had to say. It was really the talk of the town! . . .

And not to be missed was WTBS' BILL TUSH at the presentation of the Hometown USA Awards luncheon (as well as GREG VAWTER's appropriate introduction!). Junior League programmers from Millburn, NJ actually had their paper hold the presses so they could run a front-page pic of the group picking up their Hometown award in Atlanta! Way to go!

NOBODY COULD TOP the keynote from RALPH LEE SMITH (which is available on audio tapes and is a *must* for any tried-and-true access'er). Ralph gave all a rundown of the recent "telepublisher" theory of cable that warmed the pride of all who listened . . . Emotive moments also struck as DON SMITH announced that the '81 recipient of the George C. Stoney Award was JEAN RICE (who, by the way, has recently left NTIA). . . . Sunday's discussion/brunch on the First Amendment issues of cable was a knock-out topper to the week with CONNIE CARLSON almost stealing the thunder from super-panelists BOB PEPPER, CHARLES FIRESTONE, and ROGER FRANSECKE of TPT. It was anyone's guess as to who gave the best presentation, because they were all top-notch and fitting summations to the week's activities.

SOCIALLY SPEAKING, there was always action (and Pat Brenna) at the Biltmore's chandaliered lobby lounge (no fern bars for us), as well as TCI's hospitality suite supervised expertly by PRIM OLIVER and co. . . Convention-goers could be seen at any hour of the day (and night!) at the Biltmore pool that was just outside the lobby. Despite the apparent leisure, however, talk was usually C-A-B-L-E . . . CHUCK SHERWOOD and LAUREN GOLDFARB having a lobby discussion of all the cities that have offered the NE Region a spot for its next conference . . . JIM HALL from Albuquerque talking with West Coasters about Arizona's petition to become part of the Mountain Region (petition accepted, by the way) . . . TOM BORRUP waiting near the elevators for the rest of the group that was

scheduled "to have a meeting" . . . ANN MUNDY waiting for the water ballet to begin at the pool.

HIT RELEASE OF THE WEEK was the absolutely impressive party thrown by CABLE AMERICA at CABLE ATLANTA. The theme was "stripped to the walls," since the party was held at the bare-walls studio that C/A just took over from TBS. The temperature climbed literally, and the free drinks and back-to-back bands just added to the determination of everyone to "let off steam." Invitations were handed out on paper fans, and true forward-thinkers brought them and used them to maximum effect . . . Of course, some folks did it up so well that night, that they barely made it to the Cable News Network tour the next afternoon. It took some struggle, but the group made it to the NFLCP-sponsored bash the next night at The Excelsior Mill, as well . . . Best Party Costume award went to DREW SHAFFER, who was still wearing two-thirds of his three-piece suit in what seemed like 100-plus-degree temperatures.

PERENNIAL FAVORITES . . . The debate (perennial) to change the name of the NFLCP to something more memorable was simply not the same without GARRETT McCAREY. (You will remember that he suggested EIEIO last year, though no one can remember what it stood for.) . . . Some progress was made on the "can we get access to satellites" question, as ANN MCINTOSH and MAUREEN CARLISLE sat down with NFLCP'ers to figure out how Times-Mirror's Access Delivery Service should operate. Good work! . . . DAVE BLOCH, that way-out guy was at it again. Showed up in a Winnebago stocked floor-to-ceiling with TV equipment from United Cable. Serving as the access Chas. Kerault, Dave lives in this environment as he travels from United franchise to United franchise demonstrating video/cable/access. Were we dreaming, or did we hear him exclaim as he drove out of sight, "See you next year, and keep up the fight!" In any case, good night, MR. BLOCH, wherever you are!

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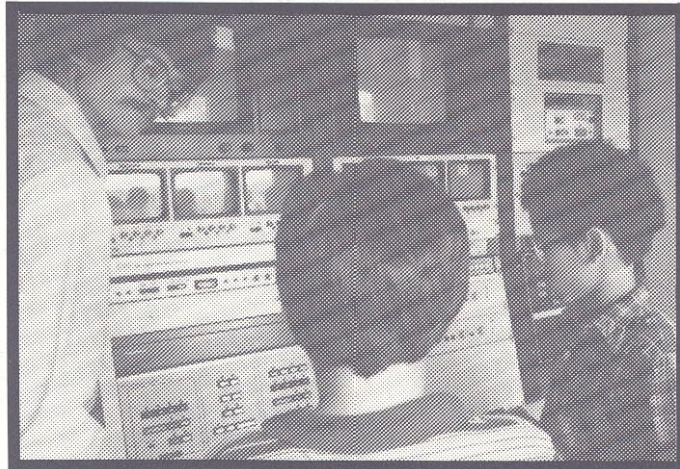
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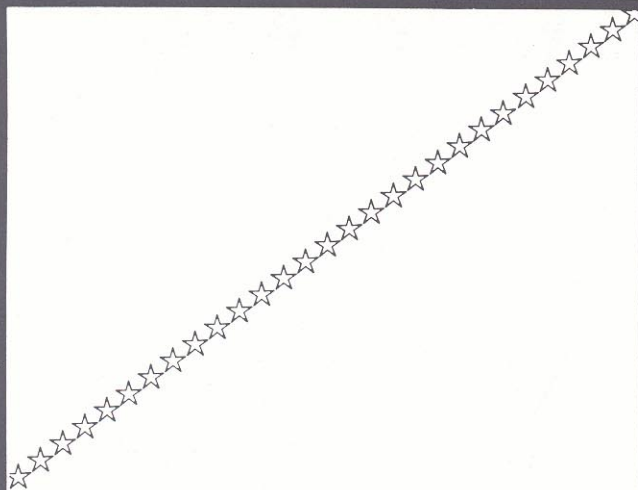
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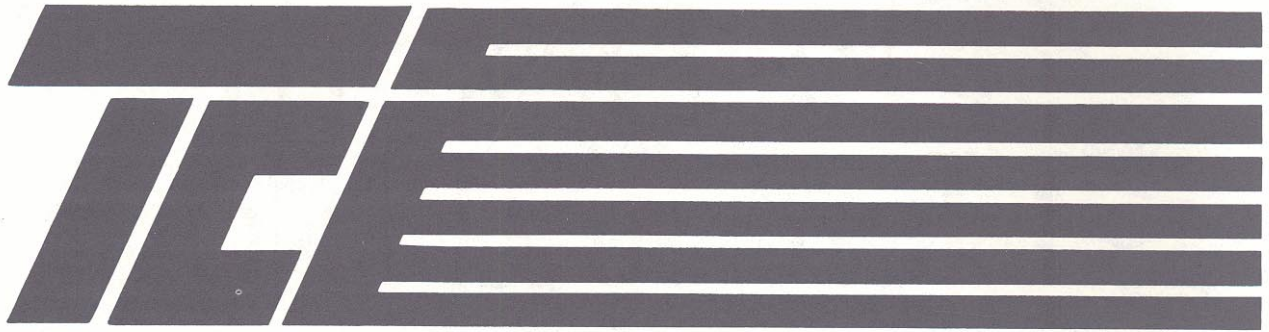
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The NFLCP 1981 Annual Convention

ACCESS



Dynamic Atlanta Convention Develops New Voices, Increased Energy

The NFLCP as an organization and its individual members gained critical momentum from the National Convention, held July 9-12 in Atlanta, Georgia. Led off by Ralph Lee Smith's insightful keynote speech and carried into the various workshops and strategy sessions, the conference attendees shared vital information and support.

Access received a welcome shot in the arm throughout the four days of the conference. Fortunately, with Senate Bill 898 appearing in Washington, D.C. the following week, NFLCP

members were infused with enough energy to keep up the fight well beyond Atlanta.

The George Stoney Award, given to Jean Rice, and the Hometown Video Festival Awards recognized a few of the thousands of dedicated community television people across the country. A new Board was seated and the committees to the Board, after some valuable reorganization, were excited about working together with the entire organization to further the goals of the NFLCP.

NFLCP Board of Directors Meeting July 12, 1981

The first order of business of the new board of directors was to seat the new members, and to elect the organization's officers. Seated were:

Carol Novalis, Advocacy Representative; Sandra Thomas, Affirmative; Action Representative; Carol Brown Eilber, Community Education Representative; Tom Borrup, CTR Rep.; Margie Nicholson, Finance and Regional Development Rep., and Mike Witsch, Publicity Representative. The six new at-large board members seated were: Jabari Simama, Nancy Jesuale, Brian Owens, Susan Bednarczyk and James Bond.

The results of the election of officers was as follows: new Chairperson is Diana Peck, the new vice-chair is James Bond, the new secretary is Nancy Jesuale and the new treasurer is Susan Bednarczyk.

Other business included appointing Carol Brown Eilber chair of the Information Services committee and creating a convention planning sub-committee under the Organizational Development committee. Members will include Tom Borrup, Anne Davis, Cindy Kuper, Sue Bednarczyk, Anita Benda, Chuck Sherwood and Mike Witsch.

The next annual convention will be held on Monday, July 5 — Sunday, July 11, 1982, in St. Paul, MN. Hiring of a conference coordinator will be on the agenda at the next board meeting which will be held November 7-8 at the Downtown Holiday Inn, Minneapolis, MN. Agenda items should be submitted to Diana Peck in advance.

Respectfully,

Nancy Jesuale, Secretary



Atlanta Board Meeting (l. to r.), Tom Borrup, Glen Sayles, George Stoney, Margie Nicholson, Adam Haas, Anna Marie Pierstmont, Ann Mundy, Carol Brown Eilber.

NFLCP Hometown Video Awards

WTBS/17 personality, Bill Tush, presented awards July 11, 1981 to nine producers of television programs which will comprise NFLCP's 1981 Hometown Video Festival. The programs were selected by judges from more than 80 entries received from around the country.

The winners for 1981 are:

1981 Capital 10,000

Tom Gieblink, Producer
Austin (TX) Community Television

Sunday at the Wat Thai

Rick Carter, Producer
Valley Cable Television
Encino, CA

Shut-in

Stephen Greenberg, L.B. Johnson & Miles Anderson, Producers
CC88-Open Channel
Capitola, CA

Best of Beverly Blossom

Greg Smith & Beverly Blossom, Producers
The Focal Point/Champaign-Urbana Communications
Urbana, IL

**Women Who Care:
Living with Disabled Husbands**
Mary Dale Scheller, Producer
Marin Community Video
Corie Madera, CA

Quiltin' Bea

Ann Mundy, Producer
Austin, TX

Just Blurt It Out

John Helmore, Producer
University Community Video
Minneapolis, MN

Fire Station 7

Bob Babcock, Producer
Syracuse CableSystems (Access)
Syracuse, NY

TV/Millburn

Elizabeth T. Lake & Maureen Fitzgerald, Producers
Junior League of Oranges-Short Hills
Millburn, NJ

The NFLCP awards producers of community television programming each year during its annual convention. Videotapes of the winning programs are available to cable systems and other interested groups for rental. Contact Greg Vawter at HOME-TOWN USA, 3700 Far Hills Ave., Rm. 109, Kettering, OH 45429.

Cable Industry Demonstrates Commitment to Training Program

The NFLCP's Training Program, beginning November 1, will take 14 participants from around the country through an intensive 6 weeks of workshops, orientation and on-site instruction in administration and management skills, training techniques and methods for community outreach.

Recognizing a need for competent personnel to set-up and coordinate community programming on a local level and acknowledging the NFLCP's efforts in that regard, eight cable MSO's have, to date, contributed a total of \$28,000 to the training program.

They are: Viacom, Teleprompter,

TCI, United Cable, Metrovision, Times-Mirror, Horizon Cable and American Cablesystems.

Industry support is also expected for scholarships to qualified participants.



NFLCP's Chairman (1980-1981) Don Smith (left) stands with representatives of cable companies supporting Training Program.

NFLCP's Training Program Begins November 1 in Dayton, Ohio

by Sue Miller Buske

The current rapid expansion of cable services tied with an increasing interest and emphasis on community access programming, particularly in large urban areas, has led to an increased demand for qualified access and community programming coordinators. At the same time, that job has become more complex with the development of new technologies for interactive programming, institutional networks and community text services. As a result, there is an existing need to provide a common base of reference and experience for those entering the area of community access coordination.

In order to meet this new demand for qualified personnel, the NFLCP has initiated a training program for community access coordinators. The purpose of this program is to provide the in depth training and experiential background needed to adequately carry out community program coordinator tasks. The training program is open to individuals who are interested in acquiring the skills necessary to successfully operate a community programming facility. Cable companies are being urged to send their

staffs through this unique training experience.

The NFLCP Training Program will integrate classroom instruction with on-site internships. The six week program will begin with a six day workshop orientation. Workshop sessions will include topics such as:

- administrative and management skills
- community outreach techniques
- access production training
- access overview, history and development
- local origination overview, history and development
- starting, managing and funding access centers
- criteria for equipment selection & purchase
- operating rules and procedures
- problem solving sessions
- ascertainment studies and needs assessments
- interactive program development
- institutional programming development

After the six day session interns will move on to a 4½ week internship at functioning community programming centers across the country. Participants will regroup at the end of the on-site internship for a 3 day discussion and evaluation of their experiences.

A community programming operations manual will supplement the training to provide nuts and bolts information on the effective operation of a community programming facility. The manual will provide models and case histories of successful community programming operations, plus strategies for ascertaining community needs and identifying existing resources.

The first six week training session will begin November 1, 1981, with an intensive six day workshop in Dayton, Ohio. Participants will then move to their host access center for a 4½ week internship experience. December 9th will see the group assemble again for a three day discussion and evaluation.

The training program is an ongoing project of the NFLCP with sessions planned throughout 1982.

Individuals interested in enrolling in the program should contact Sue Buske or Joan Gudgel at NFLCP, 906 Pennsylvania Ave. S.E., Washington, D.C. 20003. Community programming centers interested in being host sites for interns should also contact Ms. Buske or Gudgel.

Low-Power Preconference Tells Participants, "Now is the Time"

by Pat Watkins

The Low Power Television Hotline held a one day preconference in Atlanta on July 8th. While the schedule was very similar to those at other workshops we've conducted across the country, the preconference featured an all-star cast.

Workshop speakers included: Michael Couzens, former chair of the FCC's Low Power Television Inquiry Committee; Parry Teasdale, cofounder of Lanesville TV; John Schwartz, KBDK-TV Production Director; Jean Rice, former NTIA Program Officer, Vid Beldavs of the Video Access Center; Sruki Switzer from Cable America, and Joan Gudgel and myself from the Hotline. We thank the speakers for the contribution of their knowledge; they were responsible for an excellent session.

Approximately 50 people attended the preconference, about 25% were NFLCP members.

One important outcome of the conference was the formation of an NFLCP LPTV affinity group. The initial purposes of this caucus will be to assess the interest in LPTV within the NFLCP, begin networking our programming, financing and equipment ideas and to strengthen the potential for access programming in the low power service. Expected results should be a quarterly column in the CTR, a questionnaire circulated in September, a clearer mandate on NFLCP-LPTV activities from the membership, and some sort of internal periodical.

August brought two federal actions which will have major effects on the low power service. Congress passed an amendment to the Communications Act which will allow the FCC to use a lottery system (some type of random selection process) to resolve mutually exclusive applications for new stations. Congress gave the Commission six months to work out details on the lottery process which is

to include a strong preference for groups or members of groups which are under-represented in media ownership. This amendment does not mandate lottery use at any time or for any type of service (FM, LPTV, DBS . . .) but it almost certainly will be used in most LPTV situations.

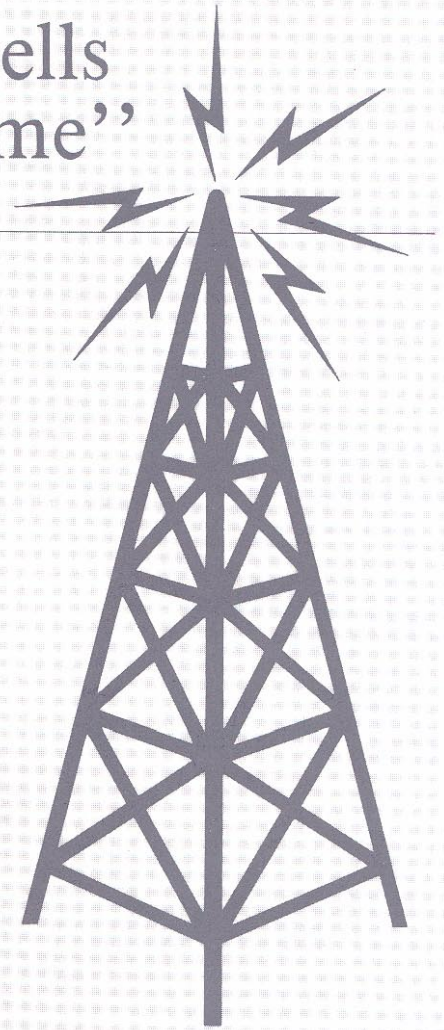
While a lottery is good for community based applicants because it will avoid lengthy, costly comparative hearings, the final form of the preference system will determine if lotteries will be a boon or a beast to non-profit applicants.

News of this lottery system should result in two actions by your LPTV aspiring organization. You should help the FCC decide how to design the system by submitting your recommendations. Those comments should be written from the standpoint of your organizations' and community's needs and from the standpoint of the national viewing public. Contact the Hotline for details on how to submit comments.

You might also consider filing several applications in your area. For instance, file applications for Channels 56 and 40 in addition to your pending application for Channel 25, all at the same location, and thereby triple your chances of receiving an LPTV station.

The other major August activity was the printing of a Further Notice of Proposed Rulemaking on the low power service. The major parts of this document (released August 18, BC Docket No. 78-253) specifies suggested allowed power relationships between 1) full and low powered VHF stations, 2) two low power/translator stations, and 3) low power and land mobile stations.

The major area that we quarrel with is the proposed level of allowable interference between UHF low power stations, which is far more restrictive than expected and will very much reduce the number of stations possible in large cities. These are proposed rules which will be finalized with the rest of the LPTV rules in Winter, 1982. So once again, now is



the time for you to suggest modifications to the Commission. Contact the Hotline if you want copies of either the Communications Act Amendment or the Further Notice of Proposed Rulemaking.

General notes on processing: the Commission has begun to grant a number of translator applications and is placing LPTV applications from very rural areas on cut-off lists. We still expect the freeze on general application-submission to lift when the final rules are established — sometime in January through March, 1982. So now is the time to submit comments, modify pending applications, submit applications from rural areas and prepare new ones.

Pat Watkins is Director of the NFLCP Low Power Television Hotline.

Program Administrators Taught Valuable Lessons in Atlanta Seminar

by Lauren Goldfarb

"All community program administrators are the true Renaissance people of the 1980s," proclaimed Nancy Bicknell in her opening remarks to the more than 100 people who attended the pre-conference for community programmers in Atlanta this past July. The pre-conference, which was organized by Bicknell, Program Director for Arlington Cablesystems in Massachusetts, was held the day before the start of the annual convention of the NFLCP.

As a result of the franchising wars, cable companies are now hiring people, often with little or no cable experience, to develop and manage local origination and access channels. The NFLCP members who conceived of the pre-conference believed the experience of the traditional NFLCP member, the access user, could benefit this new type of manager.

In the first session on Operations Management, Randy Van Dalsen, Director of Local Programming for United Cable, recommended that the program administrator should have patience and a sense of humor, know the community, have effective teaching and motivation techniques, believe in the success of the concept of access, and understand the capabilities of all the hardware.

Stephanie Stewart, Access Coordinator for Adams-Russell's Rensselaer County Cablevision in upstate New York, outlined procedures for organizing and maintaining a staff of volunteers.

The next speaker, Peter Rofalow, Program Director for Valley Cable in Encino, California, suggested simulcasting election coverage with the local radio station and integrating production into all aspects of the cable system.

The final speaker of this session was Jerry Richter, Executive Director of Berks Community Television in Reading, Pennsylvania. Richter talked about the three stages of budgeting (determining the budget, getting it approved and monitoring it), per-



sonnel policies and interactive television.

The second session of the morning was entitled Programming. John Haynes, Vice President of Programming for Cable Atlanta, demonstrated how the use of small computers is cutting down time and improving efficiency in Atlanta's local programming production centers. Tom Borup of University Community Video in Minneapolis, discussed the relationship of independent producers to cable television. Julie McCawley of the Video Action Center in Columbus, Indiana closed the session describing programming in her community.

The final session of the day was entitled Promotion and Funding. Sue Buske, Executive Director of the NFLCP outlined five sources of funding: the operator, the city, the community, fundraising and grants.

Joe Conroy, Program Director for Warner-Amex Cable in Fort Walton Beach, Florida, felt that successful advertising operations do not exist today.

Bob Mariano of CBS Cable stated that marketing and promotion were necessary to make local programming not a loss center.

Margie Nicholson, who started her own advertising firm in Madison, Wisconsin, gave some very specific suggestions on how to sell advertising.

Dawn Heller of Library Insight in LaGrange, Illinois, talked about doing public relations, which she defined as "doing the right things and telling others about it."

The final speaker of the day, George Douglas, System Manager of Peekskill Cable in New York, detailed yet some more techniques for local advertising.

Certainly everyone who attended the pre-conference left with many specific suggestions to bring back to their systems. More were to come during the next four days of the NFLCP convention, especially from Track A which dealt with beginning access.

Another conference is being planned for the Northeast Region of the NFLCP by the Cable Programmers' Society. For more information about this conference which is tentatively planned for January in Lexington, Mass., contact the author c/o Adams-Russell CATV, 1380 Main Street, Waltham, Mass. 02154.

Lauren Goldfarb is the Program Director of Adams-Russell Cablevision in Lexington, Massachusetts.

Smith Tells Convention-Goers, “You’re Moving From a Position of Strength”

*The following is the text of
Ralph Lee Smith’s keynote
address at the 1981 NFLCP
National Convention in
Atlanta, Georgia.*

by Ralph Lee Smith

My first contact with the access movement was just about ten years ago. I was a research assistant on the Sloan Commission for Cable Communications, a very commendable effort that started too early, gave its report and then went out of business just about the time it was needed.

As I was busy doing my research and minding my own business one afternoon there at the Sloan Commission, several people walked in who looked like they had just come off a protest line of some kind, carrying these little cameras. They said, “May we talk to you?” I said, “Well, if you think it’s worth it, I’ve got plenty of time.”

I had an opinion of them. First of all, I knew who they were; they were access people. At the Sloan Commission we had to listen to everybody. But my opinions on this matter were fairly well formed, and they were, I should say, quite traditional. Those people with the cameras were something new that had not penetrated very much into the consciousness even of people who were doing research in the new communications technologies. But I sat down with those people through the afternoon, and it was an afternoon I never will forget. When I walked out of that room, something had happened that could never be reversed. It was about a three hour session, and what they told me is still very relevant to what we’re trying to do and it never can be achieved or solved.

As I look back on that day, those people were involved in a very sharp conflict, because if anybody was part of the counter-culture, they were. *Radical Software* was the first publication that came out in the field. Well, they were part of that. They were involved in a conflict with people they had a natural affinity with, the counter-culture of that time. The conflict was that they adopt the technology instead of turning their back on it. It may be hard from ten years’

perspective to realize how hard it was for them to do that, to break with the people that they really understood.

I’ve come to realize subsequently that those people were four or five years ahead of their time in that they were applying not just technology but appropriate technology. That is to say (before this became a buzz-word), they were adopting enough of the technology, at a level of expression which was just adequate to do the job and no more, to achieve what they wanted to achieve. It seems to me that they were way ahead of their time . . . immensely insightful.

They explained to me that this new television that they were going to create, and were busy creating, was, as they said, a voice for the voiceless. And those words are so much worth remembering.

In our pinnacle of success, whether we’re going uphill, downhill, or sideways at this point, we have to ask ourselves just how successful we’ve been. I would say that we have achieved some success, but reaching the voiceless always has to be a purpose of this movement and a purpose of the people who are in it.

When it comes to what has been achieved in the ten years since then, it seems to me that the clear and overwhelming achievement is that people have become accustomed to an expanded notion of what television is, a notion that really didn’t exist ten years ago. We’ve created a change in their personal relationship to it.

I think these changes are first of all, irreversible — that this has been done and things will never go back to the way they were. But more important, is the establishment you’d taken on in attempting to achieve these changes. I think the people that didn’t want this to happen are indeed the blue book of “Who’s Who” in American communication. I can assure you that, compared to some of

the people who have tried to take on the American communications establishment and have lost, that you must indeed look like a bunch of raggle-taggle gypsies. But indeed you did it, and they didn't.

Now with this tremendous achievement having in fact come to pass, I want to talk about several problem areas that I think make the future uncertain. What will never change is the change in attitude you have achieved, but in the position that we all stand in now, we are certainly not very secure. And I want to cite three problems for you to reflect on, to think on, and when it comes to problem number three, I hope people will think very actively about doing something about it.

Problem number one is that in my opinion there is not a satisfactory relationship, as a whole, between the access movement and the cable industry. My perspective on this matter comes from consulting with private firms in the cable industry in my role as community ascertainment person.

I think that NFLCP and those of you who are individually involved might take much more seriously the question of trying to reach more fully more people — especially at the higher levels of the cable television industry — with information about what you're doing, what impact it's having, and why it's important. The problem is that the industry is very new to the concept that they have to live with you at all.

In 1974 when the pinch was on in the cable industry — if the banks hadn't bailed them out, they would have gone under — you were expendable. A lot of access was simply discontinued. The situation now is that within the past three or four years the industry has come to understand that you are, in some fashion, an integral part of what they're trying to do. But it hasn't been a relationship that grew naturally, or that grew evenly with the growth of cable. The result of that is that there are many executives in the cable industry who look upon access as the way you get a franchise. You gotta build it in because that's what all the cities want, so forth and so on.

Let me tell you at least two of the dangers that I see in this. The first is that not being committed to it as a natural conviction, it is easy to believe that you should eliminate it when things get tough. It's not in your heart; you did it because you had to do it. The second thing is that there may be parties in the industry who are thinking to themselves, "Well, I tell you what we're going to do. We're going to offer 45 or 50 access people and 10 or 12 access channels and we're going to see if they get used. So we open up channel number one and we see if it's used. Then we open up channel number two and you know, I wouldn't be surprised if, by the time we get to number three, it's not going to be used very much. And I want to see the judge that's going to force us to give the rest of those 45 or 50 people or the rest of those channels if they're not being used."

What I mean is that there are people in this business who do not expect that they're going to have to deliver what they're promising. It's the worst possible footing to try to create a permanent relationship that will cause growth of the community programming movement in the United States as a natural part of the new communications technology. So there's problem number one.

Problem number two is that, in my opinion, the interface between all this technology and the educational sector is far too imperfect. I think the most important cause of this is that it is not habitual for educators to operate together on matters relating to the substance of education and how it's conducted. When it comes to lobbying for grants, lobbying for federal funds, they've got their act together. But when it comes to how you educate, and if you should do this, and so forth, there is great disarray on individual campuses, to say nothing about great disarray at the national level, with regard to a sense of purpose in having a greater relationship between higher education and the new technologies.

I know very few people personally who can get much educational material by television at this point. For those who hanker for education, for myself who wanted to take a few graduate courses, it's virtually impossible to get anything on television that will accommodate us.

We need to push the cities hard on this point, to say telecourses, as an example, are a very desirable thing and to push the educators in those cities to get their act together. The result being, hopefully, a real plan to which the bidders could commit real money, real effort, and real personnel.

The third thing I want to talk to you about tonight is access.

In April of 1981, the National Cable Television Association submitted a paper to Senator Packwood of the Senate Commerce Committee. The paper is called *Cable Television: Government Regulation and the First Amendment*. The crux of the argument in this paper is that a cable television company is really just an electronic newspaper. It is not a broadcaster in the sense that we understand television broadcasting in the United States. Rather, we should look at it as the columns of a newspa-



per corresponding to the channels of a cable system.

Now, if anything is accepted in the jurisprudence of the United States it is that the government will not tell the editor of a newspaper what columns his newspaper will carry, what purposes they will be devoted to, and what will be in those columns.

If this argument holds, and if it is ultimately decided that a cable operator falls into this legal category, no government can tell him there has to be an access channel. No government can tell him that he must make space available for community programming, for local access, for education, for anything else. He is protected by the First Amendment to the Constitution.

The comment I want to make on this immediately is that this is one of the most beautiful examples of the

way that new technologies are scrambling our traditional concepts of what ought to be. The second thing I want to say is that I don't intrinsically regard the argument as frivolous. I want to take you through it tonight, and I want to tell you what my thoughts are as to the probable consequences of the argument.

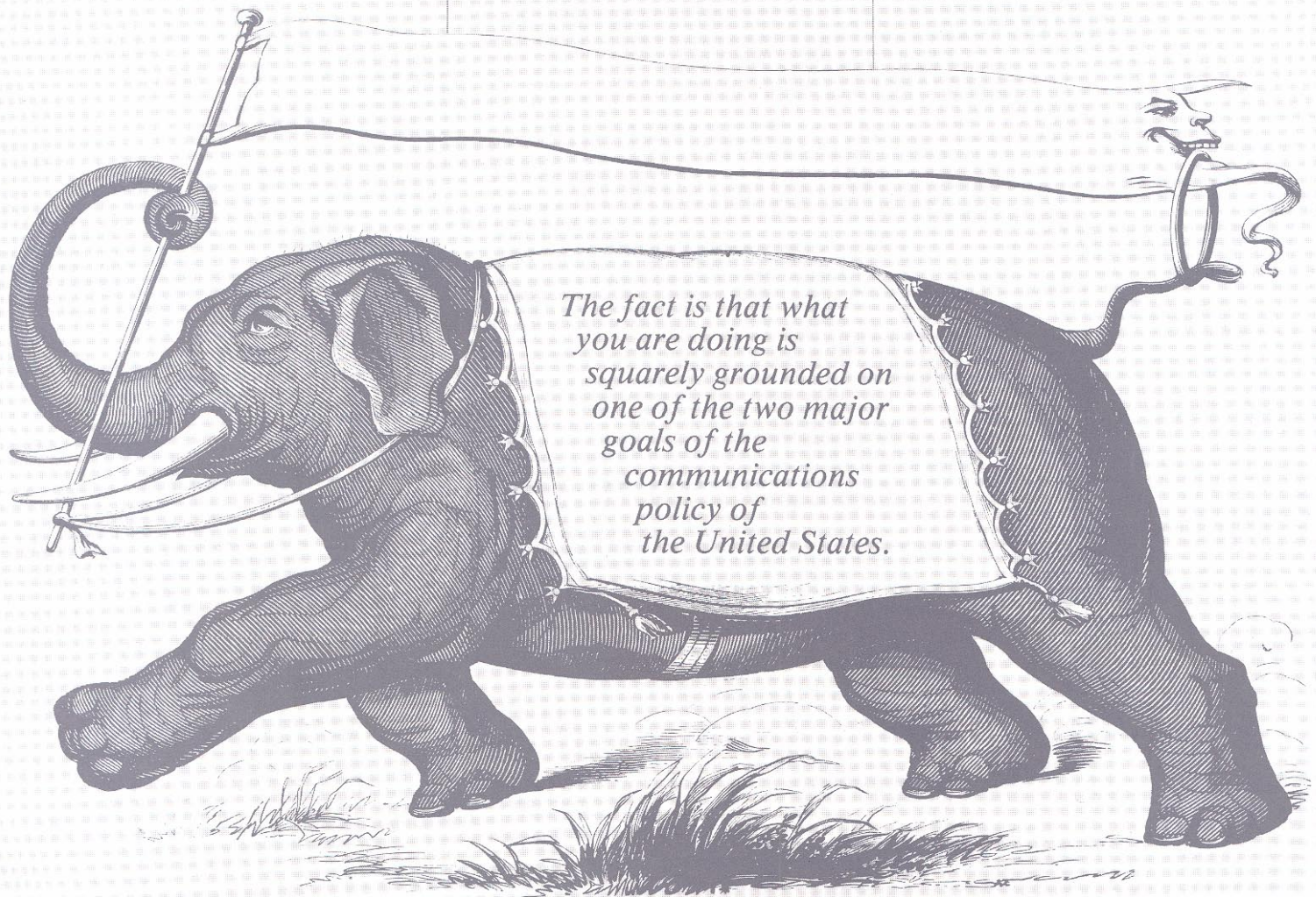
With the National Cable Television Association as our guide, let's go through this matter. They state first that the best legal analogy for a cable television system is that of a newspaper.

Our reply to them would be I suppose, well look, you're different from a newspaper; you're a monopoly. You're the only cable operator in town. You haven't got a right to claim that the government can't say anything about the content of your system.

Well, they respond, "The factual premise of a cable monopoly over

information services is false in both an economic and information sense, unless the relevant market is defined somewhat tautologically as provision of cable service. In our information laden society, however, cable is just one of many sources of news, information, and entertainment." Think of that. "In the near future introduction of satellite broadcast direct to homes and the approval of low power terrestrial broadcast stations promise to make the home video market even more competitive than it is today." That's their answer to that one.

The National League of Cities has proclaimed three reasons why cities *should* be able to regulate cable. One of them is that cable television uses the public rights of way. Second, that it has a geographic monopoly, and third, that it provides important public services. The NCTA puts this through its grinder and does a pretty good job on it. It asks if it is a fact that the use of the public rights of way permit such extensive regulation



of any entity that uses them? Is that an adequate rationale? Certainly, it's an adequate rationale for regulating how the wire hangs on the poles and that kind of stuff, but what about public access and things like that? For example, the fact that a newspaper delivery truck uses the streets of a city, does that give the city the right to regulate the content of the newspaper? I don't think it does.

Second, a cable operator has a geographic monopoly. Well as you know, we just disposed of that; of course cable is not a monopoly.

Third, cable provides important public services. Our friends really fire a shot at that one. "It would not be acceptable," they say, "and is not acceptable with regard to cable to exercise such authority, simply because it is not a legitimate role of government to regulate speech for socially beneficial purposes." How's that for a shot? Beneficial, yes, they'll grant you that; you people are beneficial, but that's beside the point.

It is clearly established in American law that you cannot waive your First Amendment right, especially to secure certain economic advantage. The NCTA says here, "The contractual element in local franchises suggests that the successful bidder has done nothing more than agree to limit his constitutional rights. He is restricting his speech as part of a contract in exchange for valuable consideration. This reasoning, however, is inconsistent with a long line of Supreme Court cases holding that the receipt of public benefits may not be conditioned on the waiver of constitutional rights, particularly First Amendment rights."

I am surprised by the NCTA saying such glowing things about their commitment to access and how important it is to their scheme of what modern communications will be in urban centers, etc., and simultaneously saying to Senator Packwood, we believe these rights should be cancelled. I'm really surprised!

I want to suggest what the approach to all of these arguments should be. We have to go back to square one on this and the purposes for which the Communications Act of 1934 was established.

Its rationales were two in number. The first comes from the Preamble: the Federal Communications Commission will be established by this

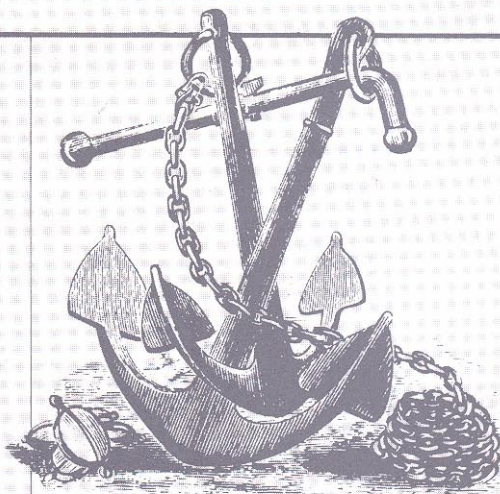
act, the Preamble says, for the purpose of regulating interstate and foreign commerce and communication by wire and radio, so as to make available, so far as possible to all people of the United States a rapid, efficient, nationwide and worldwide wire and radio communications service with adequate facilities at reasonable charges. Purpose number one, an efficient system of national communications at the lowest possible cost.

Purpose number two is the promotion of localism. It appears throughout the Act but it is probably best stated by the President's 1968 Task Force on Communications Policy, and here are their words: "No aspect of communications policy is more important than measures or arrangements which would permit or encourage the growth of communications of all kinds within the localities, the discussion of local issues, contact with local or regional political leaders, tapping of local talent, the use of local resources in education, technologies, sports, and the expression of all kinds of local interests." I don't know if you ever saw those words or not, but I can't imagine a better description of the local programming and access movement in the United States.

The fact is that what you are doing is squarely grounded on one of the two major goals of the communications policy of the United States. You need not feel that you must run and hide when the squirrel guns come out. You are right where it's at, and your position moves immediately from a position of strength.

In 1970 I wrote in *The Wired Nation* that cable should be legislated as a common carrier and that the person who owns the facilities should not have any right to program it. There is no medicine more bitter than that to the present-day cable operator.

What the operator wants is the profits from owning the wire and the profits from the programming, which, in the funny way we do things in this country, we've decided to let the cable industry have, despite a good deal of advice that maybe it wasn't wise. We have been tolerant in effect, but there's nothing in the First Amendment, and there's nothing in the Constitution of the United States, and there's nothing in the Communications Act of 1934 that would pre-



vent the structure of cable from being notably different and the operator removed from control over part or all of his programming.

The proper response to the fact that these people mean business is to play hard ball. I think that any further steps by the NCTA to place access in jeopardy should be met with counterproposals that at least part of the capacity of all cable systems should be mandated as not being under the control of the cable operator, in one form or other of access, leased access, guaranteed access or any arrangement that has the effect of common carrier.

Whether or not this confrontation will occur is an interesting question. We're dealing with a conservative federal administration at this point which might be friendly to the maximum profit advantage of a cable operator. On the other hand, I want to tell you that you have a lot of friends; you don't have to feel alone on this at all. And you have several blocs of interest groups who would be powerful allies, and I think the time has come to recruit them.

The point is that it is afoot in serious fashion, and to get yourselves together. It is an important priority for NFLCP to study the counter position, to reflect on how seriously one wants to try to restructure the mandate of this industry so as to find in one way or another a guaranteed position for community usage and community access, and, most of all, just to realize that for better or for worse, all us idealists (and I hope I can be counted in that category) have gotten ourselves into a real professional baseball game and I don't mean maybe. And the way you play professional baseball is that you're good, that's all. And we have to be as good as we can.

The National Federation of Local Programmers Advocacy Platform

INTRODUCTION

A) Purpose

The NFLCP platform is intended to serve as a statement of unity on political issues that affect local programming on cable television systems as well as other forms of communications delivery.

Second, it will serve as a guideline for the NFLCP actions taken on behalf of its members.

B) Definitions

Local cable programming refers to a composite of public, educational, municipal, and leased access as well as local origination.

Public, educational and municipal access refers to a means by which those respective sectors of the community can utilize cable television on a non-commercial basis to communicate within a community.

Leased access refers to non-operator use of cable on a paid contractual basis.

Local origination (LO) refers to programming produced by the cable operator.

BASIC PRINCIPLES

The NFLCP advocacy platform grows out of the constituents' belief in a freedom of speech, access to information, and diversity of programming, with an emphasis on localism and the decentralization of media.

Freedom of Speech

Access to cable television is based on the principle of freedom of speech. In our society, telecommunications, particularly television, are the predominant medium for communications and access to that medium is essential for freedom of speech to be a practical reality. Effective access to cable includes the freedom to determine the form of expression.

Access to Information

Access to information is essential to the vitality and maintenance of a democratic society. The NFLCP recognizes that current cable television technology is an infra-structure used for enterprise; however, that use of the electronic spectrum should not in any way restrict or deny the right of all citizens to obtain access to information from diverse and often antagonistic sources.

Diversity of Programming

People rely on electronic media for information, entertainment, news, cultural experiences and, in general, a link to the world and community. In order to fully participate in our society, citizens need television programming that offers the widest range of experiences, services and viewpoints. Because some communication needs are unique to specific segments of our society, corresponding television "narrowcasting" is essential to fully realize the potential of the television medium. Diversity of communication sources is essential to the First Amendment principles of Freedom of Speech and each citizen's right to originate programming (supercedes) any telecommunication enterprise rights to originate programming.

Localism and the Decentralization of Media

In order that telecommunications serve the public interest fully, local communications needs must be met. Multi-faceted communities benefit by an interchange of ideas, information, services and experiences. This exchange is essential for a community that depends on active citizens for its vitality. The expanded and enlightened community communications has been ignored by mass (electronic) media. The NFLCP strongly advocates the use

of cable communications to achieve uniquely local and non-discriminatory programming.

THE ROLE OF GOVERNMENT TO CABLE TELEVISION IN COMMUNITY ACCESS

Telecommunications, which have become an essential part of community life, warrants the intervention of all levels of government to insure that this resource will be safeguarded to provide for maximum benefit to all citizens. This responsibility is founded in that citizens have given elected representatives and appointed officials the right to further and safeguard the public interests.

The actions of all levels of government should fully reflect the principles of freedom of speech, access to information, diversity of programming, diversity of ownership, localism and the decentralization of media.

The NFLCP recognizes that local, state and federal government has responsibility for regulation and legislation because of the following characteristics of the cable industry:

1. Cable Television operates in the public domain. Private and public property is utilized for the benefit of the industry. Broadcast signals use the public airwaves; interstate and local carriers (including satellites) use microwave frequencies; cable franchises use state and local rights of way. Use of public resources should be planned and regulated by public agencies with meaningful input from the public.
2. Cable systems operate as a de facto monopoly in a given locale. This market structure warrants protection of producers and consumers of communication services.
3. Local programming and access to local/regional/national information and expression on cable television is a vital part of the public interest.
4. Since marketplace forces are deficient in meeting the fullest range of community communication needs, government planning and regulation is necessary; citizen participation is essential.

While the federal government has the responsibility for insuring a consistent development of public interest use of cable television, the NFLCP also believes that the federal government should realize its necessary limitations. The actions taken by the federal government, which supports the basic needs and rights of citizens, should not preclude state and local governments from assessing and acting on needs and interests of their residents. Likewise, state governments should not preclude local governments from assessing and acting on needs and interests of their residents.

CROSS-OWNERSHIP AND THE CENTRALIZATION OF MEDIA

The NFLCP supports regulatory and legislative initiatives that seek to limit cross-ownership, centralization of media, and horizontal/vertical concentration of local media control. This amalgamation adversely affects the development of free, diverse, local telecommunications.

LEASED ACCESS

Franchised cable television systems are the only multi-channel video grade transmission services available to the general public, and therefore contain some aspects of a "common carrier." These systems currently operate as de facto monopolies limiting the development of maximum multiple-user options. Every person and organization must have the right to lease channel time and support services for any legal use whether sponsored or paid by subscribers without censorship or abridgement at non-discriminatory terms and at reasonable rates.

AFFIRMATIVE ACTION

The NFLCP encourages action by government, public interest organizations, citizen groups and individuals to ensure that access to all levels of telecommunications not be denied any person on the basis of age, race, sex, religious belief, ethnic background, sexual preference, national origin, physical ability or condition, educational status or economic circumstances.

PRIVACY

The accumulation of data on all facets of individual choice that are a result of the provision of unprecedented consumer services by wire has an inherent potential for abuse in the open marketplace. The NFLCP advocates regulation to ensure

consumer privacy. The issues of what information is to be solicited; who has access to it; who maintains it, corrects it, and destroys it are central to all citizens' rights to privacy.

CONCLUSION

The NFLCP supports efforts by public interest organizations, local regulatory controls, and legislative action which take steps to ensure that the concepts of access be applied to the daily operation of all forms of telecommunications available to citizens. These forms of communication include but are not limited to: cable television, satellites, commercial and non-commercial broadcast media, low-power television, non-broadcast telecommunications technology, data-bases and systems, radio, and cable radio.

NFLCP ADVOCACY COMMITTEE

Introduction to Resolution

Lacking clear direction from Congress, the Federal Communications Commission (FCC) defined and regulated community antenna television (CATV) as ancillary to broadcasting, instead of as a common carrier. Perhaps they were correct at the time, since most CATV systems were built to distribute better reception of broadcast signals. We believe this definition has become outdated and inappropriate.

Community antenna television has evolved into a technologically sophisticated broadband communications transmission system, although most cable companies function as de facto monopolies in most communities. Ideally, therefore, today's cable com-

munications systems should be defined as regulated as by common carrier principles.

However, recognizing the important contributions being made by the cable industry in the continued growth and development of its services and the undue economic hardship that would result from a complete restructuring, the NFLCP urges Congress and the FCC to begin immediately to redefine and recognize cable television as a hybrid broadcasting transmission system.

This structure would recognize cable communications services as twofold. Some content services are ancillary to broadcasting and require full First Amendment protection,

whereas the transmission services are virtually common carrier with the here-and-now capability of capacity to be made available to meet demand. Along with this redefinition, of course, would be a different type of regulation.

Cable communications functions must be recognized as hybrid. This definition will promote the operation of cable communications systems in the public interest, support local participation, and encourage a true diversity of information as defined and mandated in the Communications Act of 1934.

A Resolution

WHEREAS, the NFLCP's position on access, including public, educational, government and leased access is stated in the NFLCP Advocacy Platform; and

WHEREAS, the NCTA has stated in an April 1981 report to Senator Robert Packwood, "Cable Television, Government Regulation and the First Amendment," that it believes cable television to be an "electronic editor" with all First Amendment rights afforded to newspapers, and

WHEREAS, the NFLCP believes that the NCTA's position on cable as a telepublisher

- a) would preclude mandated public, educational, government or leased access; and
- b) holds that the First Amendment rights of a transmission system supersede the First Amendment Rights of the user and those of the viewer, and
- c) fosters misunderstandings about the nature of cable, which is essentially a multi-functional communications system, and
- d) ignores the reality that in most communities, cable systems hold a natural monopoly,

THEREFORE, NFLCP urges

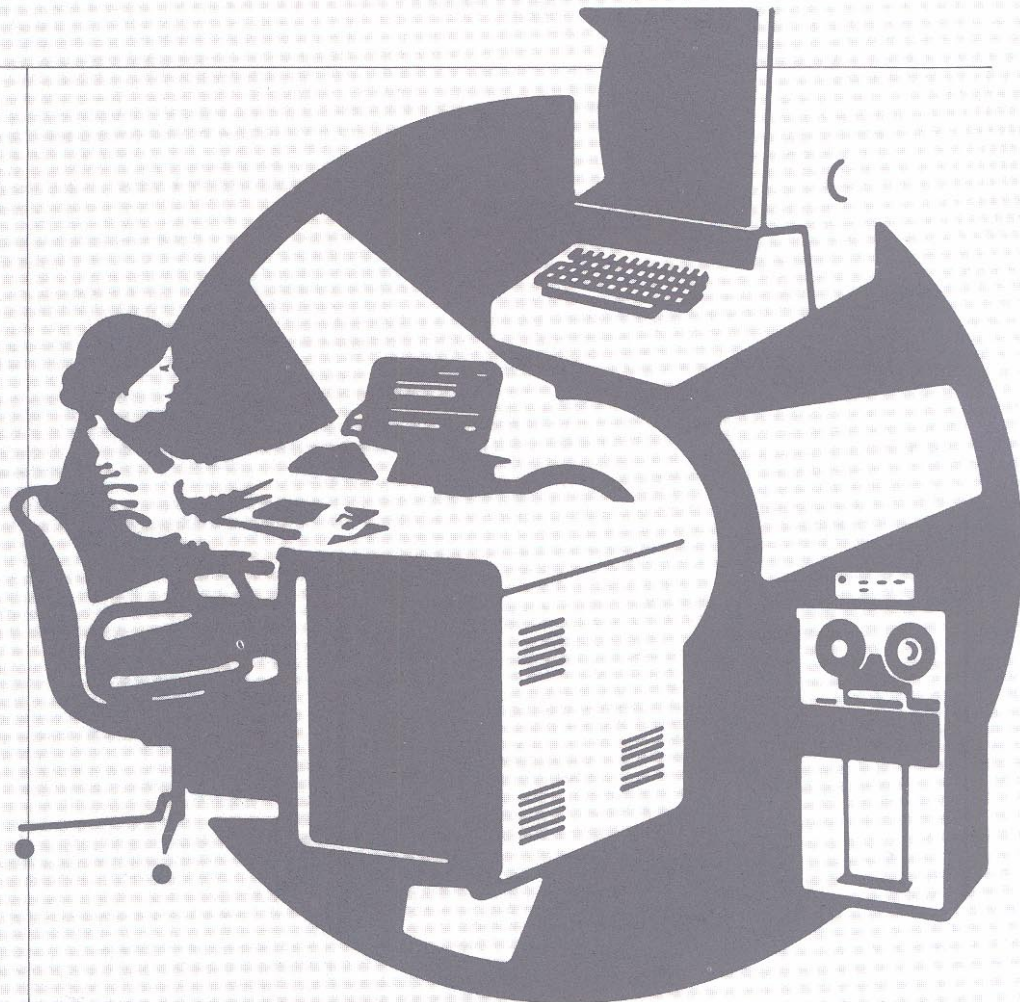
vigorous opposition to the promulgation of this erroneous position, whether it occurs in national or regional trade associations, Congress, State and local legislatures; the Federal Communications Commission and the Courts. The NFLCP urges Congress and the Courts to redefine cable as a multi-functional transmission technology incorporating the characteristics of the traditional broadcasting medium including the public interest standard, localism and diversity, and a common carrier transmission system, in order to protect the rights of all citizens to access to this system.

Information Services Projects for 1981-82

by Carol Brown Eilber

At its once a year, at-large committee meeting in July, the Community Education Committee outlined the following projects for this year. (The Community Education Committee, under the restructuring approved in Atlanta, is now called Information Services.)

1. **MEMBERSHIP DIRECTORY** — scheduled for distribution this fall.
2. **ARTS AND CABLE CONFERENCE, MINNEAPOLIS, NOVEMBER 8-10** — NFLCP is helping sponsor this conference which is our theme conference for this year.
3. **ARTS AND CABLE PACKET** — being prepared to be distributed at the November conference. Anne Davis and Carol Brown Eilber, coordinators.
4. **BOOK ON CABLE TELEVISION: WHAT EDUCATORS NEED TO KNOW** — to be published late this year. Author: Carol Brown Eilber.
5. **COMPILATION OF MATERIALS ABOUT WAYS TO ORGANIZE A CONFERENCE** — Tricia Dair, coordinator.
6. **PRE-CONFERENCES** — committee is watching for opportunities to hold one-day workshops prior to conferences held by other groups. The AECT PRE-CONFERENCE this year is being coordinated by Bob Muhlbach.
7. **HOMETOWN, U.S.A.** — video festival. Coordinator, Ann Mundy.
8. **INTEREST GROUP FOR HEALTH PROFESSIONALS** — Susan Fink, coordinator.
9. **JOB REFERRAL SERVICE** — Randy VanDalsen, coordinator.



10. **INFORMATION SERVICES COLUMN FOR CTR** — Deborah Dahlke, coordinator.
11. **PUBLICATION ON GUIDELINES FOR ACCESS** — Greg Vawter, coordinator.
12. **HOW TO PLAN AND IMPLEMENT TELECOMMUNICATIONS SERVICES** — a pre-conference or packet. Vid Bel-davz, coordinator.
13. **TAPE LIBRARY AND NETWORK** — Nild Sansone, coordinator.
14. **HOW TO TEACH COMMUNITY VIDEO PRODUCTION WORKSHOPS** — Margo Cornelius, coordinator.

15. **EDUCATIONAL USES OF CABLE TV CONFERENCE, FALL 1982** — to be held in nine locations simultaneously and include some teleconference interconnection. Carol Brown Eilber, coordinator.

The Information Services Committee is seeking suggestions for themes for its fall 1983 conference. Please contact Carol Brown Eilber, 2500 Woodrow Street, Durham, NC 27705/919-286-7873 with your ideas or to volunteer to help with the above projects.

**FOR FURTHER INFO CALL
CAROL BROWN EILBER,
919-286-7873.**

Hometown Festival Videotapes



Set for National Tour

TV-MILLBURN

The Junior League of Orange and Short Hills presents a weekly series of news and public service programming. They also contributed \$8,000 for the local access equipment.

"Excellent!" "Keep up the good work."

WOMEN WHO CARE: LIVING WITH DISABLED HUSBANDS

Marin Community Video tells the story of wives with disabled husbands, on duty, ALONE, 24 hours a day, 7 days a week.

"Very touching tape — revealing!"

"A very well produced tape covering an often overlooked subject and social problem."

"Addresses a large audience of women who play this role who probably have not been addressed by television before . . . courage, humor, stamina and patience of these women is admirable."

FIRE STATION #7

Children in grades Kindergarten-Three learn about fire safety and fire prevention from this Syracuse Fire Prevention Bureau television series.

"Excellent idea . . . for the target audience an absolutely wonderful tape."

"Good community use of TV . . . creative use of examples."

"Good teaching tool."

CAPITAL 10,000

10,000 participants, 6.5 miles and the Austin Community Television cable access coverage provides an exciting documentary.

"Excellent look at community event . . . lots of community input."

"A Winner!"

QUILTIN' BEA

The Lytton Springs Quilting Club and 80-year old member, Bea Strawn, present a past way of life in this Texas cotton region; captured by the sensitive videography of Ann Mundy.

"The tape is rich in the history, tradition and the warmth & pathos of its subject."

"Appeals definitely to many ages."

SUNDAY AT THE WAT THAI

Thailand's culture and religion were brought to the U.S. by immigrants from Southeast Asia. With this program, Rick Carter looks at that culture & religion with a focus on a temple in Southern California.

"Good interaction of video-interviews."

"Impressive — excellent look at culture."

Nine programs were pronounced "winners" of this year's HOMETOWN U.S.A. Video festival at the NFLCP Convention in Atlanta. Chosen from 81 entries from hometowns throughout the U.S. and Canada, these are an excellent example of community television programming

The 1981 HOMETOWN BICYCLE TOUR can be rented for non-profit purposes at \$100 per 10-day tour. Fees will be divided among participating producers and the National Federation of Local Cable Programmers.

For further information, complete this tear-off mailer and return it to HOMETOWN U.S.A.

NAME _____

ORGANIZATION _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

PHONE _____

RENTAL WEEK: _____

1st Preference _____

2nd Preference _____

JUST BLURT IT OUT

John Helmore of University Community video prepared this program with high school students and a local counseling center. It answers the question, "How can they talk about sex & birth control."

"The flavor is laid back and easily accessible."

"Great for starting discussion."

SHUT-IN

This captivating, sometimes spooky, video art piece is the 1st effort of Lumiere Productions in Capitola, CA. They use an abandoned house with images and sounds donated by the participants and other friends.

"Love the sound — eerie effect . . . dreamlike quality — texture, music . . . nightmarish."

"Shows how on a low budget a creative group can put together a unique dramatic performance."

BEST OF BEVERLY BLOSSOM

The Focal Point/Champaign-Urbana Communications present a portfolio piece of the works of this local choreographer.

"Choreography is great! Really fun!"

"Nicely shot — dance & shooting merge well."

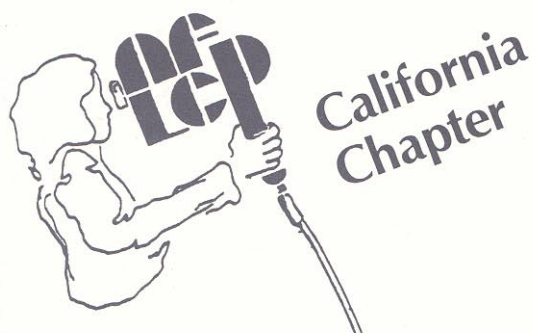
Join the 1981 Hometown U.S.A. Bicycle Tour!

Show all 9 programs on your cable channel or Public Television Station. Enhance your conference, convention, library or school activities with exemplary community television programming. Just fill in the form below and return it with \$100.00 sponsoring fee to:

HOMETOWN U.S.A. 1981
c/o Miami Valley Cable
Television Council
3700 Far Hills Avenue
Kettering, Ohio 45429

For more information, call Greg Vawter or Robin Whelan at (513) 298-7890.

The California Cable Television Association and the California Chapter of the National Federation of Local Cable Programmers join together in congratulating the California winners in NFLCP's 1981 "*Hometown Video*" festival:



"Sunday at the Wat Thai"

Producer: Rick Carter
Valley Cable TV
Encino, CA
10 minutes, color

"Shut-in"

Producer: Lumiere Productions
(Stephen Greenberg, L.B.
Johnson, & Miles Anderson)
Capitola Community Channel 8
Sonic Cable TV
Capitola, CA
15 minutes, black & white

"Women Who Care: Living With Disabled Husbands"

Producer: Mary Dale Scheller
Marin Community Video, in
cooperation with Marin Senior
Day Services
Marin County, CA
19 minutes, color

Serving Over 2,000,000 California Families

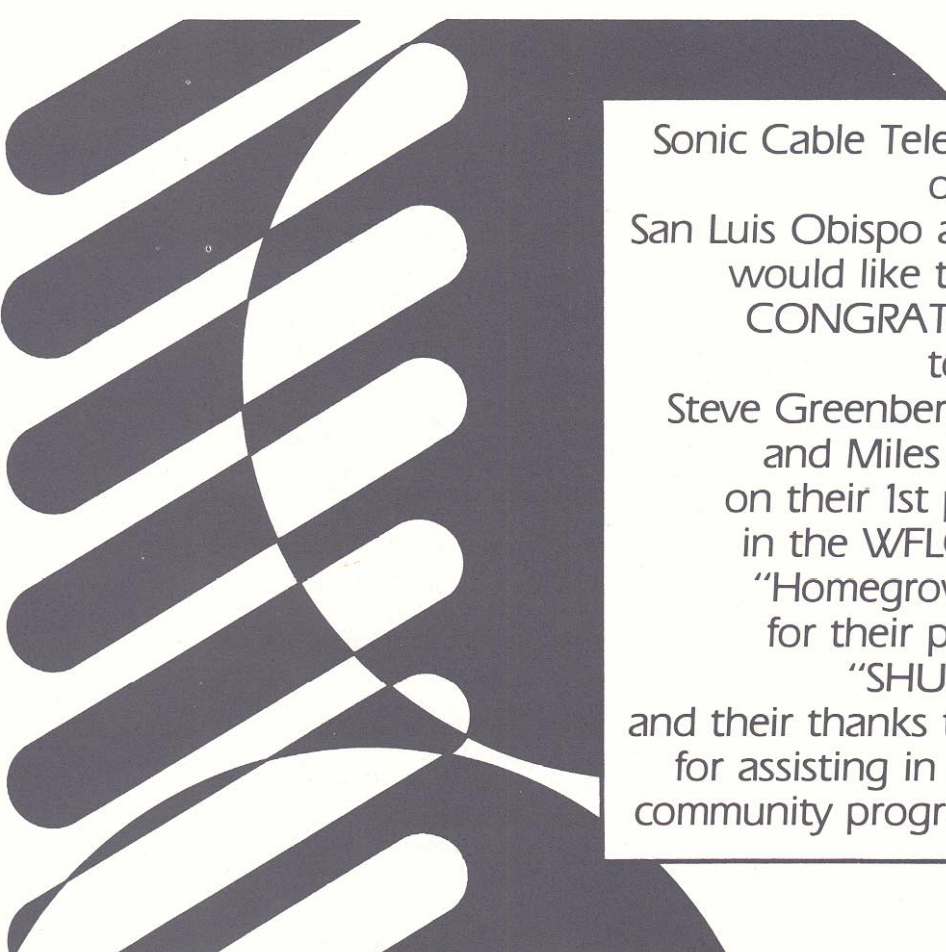


CONGRATULATIONS

to JEAN

I love you,

George



Sonic Cable Television Company
of
San Luis Obispo and Capitola, CA.
would like to extend its
CONGRATULATIONS

to

Steve Greenberg, L.B. Johnson
and Miles Anderson
on their 1st place award
in the WFLCP Festival,
"Homegrown Video"
for their production
"SHUT-IN"

and their thanks to Open Channel
for assisting in making quality
community programming possible.



Levels of Library Involvement in Cable TV

Level I: Basic Information Services about Cable	Level II: Video Playback Service	Level III: Video Production Capability	Level IV: Use of Cable Channel on Shared, Cooperative or Dedicated Basis	Level V: Two-way Cable Capability
<p>Information available on the ordinance and franchising processes.</p>	<p>Library provides video programming and equipment for playback in the library.</p>	<p>Library produces video programming either in cooperation with other local groups or by library staff.</p>	<p>Cable system constructed and operational.</p>	<p>Library provides online data bases, library catalogs, video programming, etc., while using two-way capability.</p>
<p>Information available on the local, regional, state, and national resources including software sources, maintenance and repair information, consultants, producers, and activities of other communities already involved with cable and video.</p>	<p>Video collection from local and national sources may include adult education, consumer information, local TV documentaries, school productions, video as art, etc.</p>	<p>Provides workshops on the production and utilization of video programming.</p>	<p>Library programs all or part of a cable access channel either through a combined municipal access channel, a cooperative educational access channel or a dedicated library channel.</p>	<p>Organize community information files into electronic data bases.</p>
<p>Information available on cable's economic, social, legal and educational issues through books and other media, workshops, panel discussions, etc.</p>	<p>Promotes the use of video both for library-sponsored programs and for other community programs, where appropriate.</p>	<p>Continues to provide access to video programming through playback decks, closed circuit systems, etc.</p>	<p>Facilitates public access by community groups, including information for scripts and productions as well as training on use of equipment.</p>	<p>Serve as teleconferencing sites for community through cable hookups.</p>
<p>Organization of programs and workshops on video and cable, and work with other community groups and agencies to educate the public.</p>			<p>Facilitates getting video "experts" together with local groups.</p>	<p>Provides access to cable programs, electronic data bases, in the library.</p>
<p>Participation in municipal or local government cable planning.</p>			<p>Provides cable channel viewing in library branches for those citizens without cable service and for other programming purposes.</p>	
			<p>Develops in-library origination points.</p>	

Libraries Must Diversify Services to Insure Community Access to Information

“Libraries don’t write books — so libraries shouldn’t produce videotapes”

by Lynne E. Bradley

That’s a statement debated frequently when librarians and others discuss the issue of library video production. The statement demonstrates a misconception about what librarians really do.

In a public library information (in many formats) is collected, organized and made available to the public. Librarians and other types of library workers (for not all library employees are “librarians”) catalog and organize collections, develop “finding aids” and bibliographies, solicit and interpret reference questions and provide materials and information.

“Librarians” instruct patrons on how to use libraries and information services and develop community information files to serve as referral points to other local services and community activities.

These library activities are done to provide ACCESS TO INFORMATION — community access to information is the key. A bibliography, a library catalog, a community information file, a book, a film, a library-sponsored program are all different methods that libraries use to respond to a community’s need-to-know. For that reason, production of video programming and utilization of cable television are just other communications vehicles to increase accessibility to many kinds of information. That’s also why “librarians” and local cable programmers have so much in common.

There is no hard data at this time as to the number of public libraries “doing video production.” Indeed, how does one even define “doing video production” when production levels vary from the “nonprint minute” (unedited recordings of community events) to highly scripted and edited programs done in remote and studio situations.

Certainly not all libraries have been able to justify full scale production capabilities. Each community situation is unique. Many of those libraries heavily into production have their own dedicated cable access

channels. Bloomington, IN, Rome, GA, and Memphis, TN, are just three communities where ongoing cable channels have been administered by their public libraries and large amounts of local programming have been produced.

Some libraries as in Altoona, PA, coordinate access centers for an entire community. Others share studios with other municipal or government agencies. Some libraries go to their local cable access centers to get productions done. Still others cooperate with neighboring libraries in their region.

Like other groups developing local programming and “nonbroadcast” video, libraries are not only increasing their quantity but also their quality of video productions. Initially many libraries start at the “nonprint minute” level but quickly realize that library and video users are used to higher video production levels.

As more libraries develop their own video production capability they are also hiring video specialists, technicians and engineers to work with library staff to produce quality programming. Libraries, too, realize that production quality must be satisfying and facilities and equipment properly maintained. Often it is this special staffing that makes or breaks a library’s production efforts.

Frequently libraries start into video production because they anticipate cable television. Even if a local cable system won’t be constructed for some time, many libraries look on video production as a way to “get ready” for cable and to start educating the community about video and cable potentials. There are other libraries that are not directly interested in utilizing cable channels but still want to do some of their own productions.

With or without plans for cable, initial video productions are frequently public service announcements and staff training tapes. Regardless of a library’s commitment to cable, publicity and staff develop-



LIBRARY VIDEO NETWORK



Library staff plan a production for Library Lens.

ment are two responsibilities that no library can totally reject and video is an effective tool in both. Still, other libraries jump right into producing programming for the public to use in the library or to borrow for outside use.

One example is Tucson, AZ, Public Library, which has been producing a variety of programs on the Southwest environment, Southwest gardening, solar energy and a unique series for children of bilingual (Spanish and English) stories based on traditional Southwestern folk tales. The Tucson programs which are in color and of broadcast quality, are the types of programs that the library obviously could not find from any other source. The tapes are on special topics that speak to the needs and interests of the library's patrons.

While cable is anticipated in Tucson, the programs are now made available in the main library through a closed circuit distribution system to several building areas. Eight branch libraries also have video playback capability so that patrons can walk in and ask to view programming just as someone might use a library reference book to get information.

Frequently, cooperation with other

community groups helps libraries initiate video production. The Monroe County Library System, headquartered in Rochester, NY, worked with a local community video center to provide an eight-week course for a dozen library staff members. The library staff, including audio-visual, young adult and children's librarians, became familiar with video equipment and the potentials of production.

In turn, the library sponsored the local video group as visiting artists, to bring a concert of locally produced video programs to the library. The young adult librarians, working with the same video center, sponsored a series for teenagers who then made their own documentaries and video-as-art tapes.

Now the library hopes to develop its own production capability, both for the intrinsic value of video and in anticipation of access opportunities as Rochester develops cable. Even without its own video production equipment you can see how the Rochester-based library "produced" programming and was intimately involved with several segments of the community.

Often it is a knowledge of the community, access to information, and the spark to pull it all together

that helps libraries "produce" video. The San Francisco Public Library's Communications Center produced a program on the use of phone equipment for the disabled. The library staff worked with Pacific Bell Telephone Co. to script, shoot and edit the tape. Just as important, the library knows how to make it available to the disabled and others who need the information.

The Clinton-Essex-Franklin (NY) Library System has used its video portapak to tape children's storytelling and in-service training programs. It has also circulated its portapaks to other municipal agencies. For example, the local sewer department used the portapak with an electronic "bug" to snake down through the city's sewers so that engineers could make their sewer inspection via video tape.

The Port Washington (NY) Public Library has been a pioneer in the use of video with the public. Now called "Media Port", the library's video project started in 1971 with a grant from the New York State Council on the Arts. The goals of the project were to train local citizens to make their own tapes, to encourage more

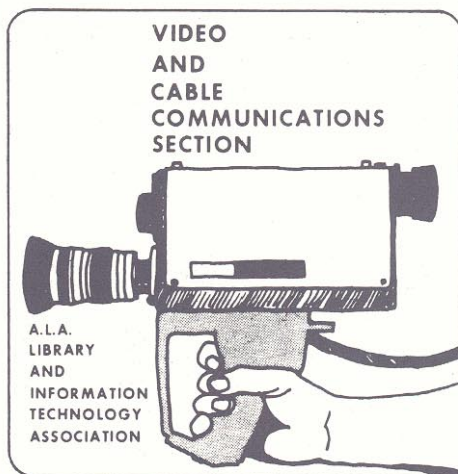
awareness about community issues through video and make it possible for people to use video to exchange information and personal viewpoints.

The Library has now trained more than 1900 people to use its portable video equipment; more than 700 tapes are in the library's collection, which has a special emphasis on oral history tapes, interviews, and discussions with local residents. The opening of its new library building in 1981 has also seen the expansion to color video equipment with improved editing and studio capabilities.

In San Jose, CA, the public library has produced many tapes for staff development. Its programs have included training on the use of a computerized cataloguing network and bibliotherapy, as well as tapes for the public on how to use the library.

Even before the county started cable construction, the Baltimore County Public Library knew that they would produce PSA's and training tapes. In 1978, with funding from the Maryland State Department of Education, BCPL constructed a studio in one of its branches. The "Blue Sky Studio" includes a color, two-camera system as well as portable equipment and an editing system to integrate location and studio programs. Training tapes have discussed legal reference materials, staff attitudes and children's literature. Public Service Announcements (PSAs) have included promotions of children's summer programs and consumer information services. Now two on-going cable productions are done from the studio.

Several other public libraries in Maryland, including the Enoch Pratt Free Library in the City of Baltimore, and the Anne Arundel County Public Library in Annapolis were also involved in video productions. They realized that to maintain video production capability cooperation between libraries was a must. Seven county library systems founded the Library Video Network which uses the Blue Sky Studio as its headquarters. Equipment and crews from the different network members are utilized for various productions. Now eleven counties are members of LVN and each contributes a certain percentage of LVN operating costs as



well as in-kind contributions on specific productions.

In addition to PSAs and training tapes, LVN has started producing "public programming" that can be cablecast, used in a library or even circulated on videocassettes for users with their own playback decks. Emphasis on LVN productions is on information programming that cannot be obtained from other sources. The LVN staff includes both a librarian and a video production specialist to train local library employees on the use of video programming and to design and produce the LVN programs for network members.

Despite successes, it is definitely not easy. Libraries are threatened by all kinds of local and federal cutbacks in funding. While many existing library-video programs were funded by state and federal grants, that money now too is diminishing. In some areas, cable franchises have made resources available to libraries. But, too often libraries have obtained equipment and let it sit in closets because they don't have the staff to utilize it.

It is all too evident that librarians and cable programmers will have to work together to effectively use the video resources available in our communities; both groups will have to work together to educate and involve the community as well.

It can be done. Library pioneers such as those in Bloomington, IN, Rome, GA, Memphis, TN, and Port Washington, NY, have demonstrated that ongoing, community-based video production services are possible.

These are only a few examples of the libraries that are now committed

to video production. There are many more and the types of programming they are producing are as varied and unique as the communities they serve. Some libraries will forego "video production" and use their resources to "produce" electronic databases to distribute via cable.

Like other kinds of community programmers, libraries must develop their own roles within any particular community according to the existing needs and resources of their residents. The ability to conceive a program idea and find the various sources of information to include in a program may be a more important skill than who is actually running the cameras or pushing the buttons.

In some communities it has been the public libraries that have taken up the access banner (especially where other agencies, schools or colleges have failed to show leadership or educate the community.) But video is a collaborative art/science. Where cooperation takes place between the libraries and community groups and between different libraries, more success is possible.

Local cable programmers and librarians have much in common. Both groups are — or should be — committed to community access to information — and community involvement in the development of communications and information resources. Cable programmers and librarians must be mutually committed to intellectual freedom to insure that these great sources of information reflect all points-of-view and perspectives.

There is also a common role to insure that citizens from all economic levels have equal access to the information that allows everyone to grow, learn, and participate in our society. Only access to information will insure that all have the opportunity to participate. Access is something we all have in common.

This article was adapted from "Libraries and Cable: Access to Information" by Ms. Bradley in THE CABLE/BROADBAND COMMUNICATIONS BOOK, Vol. 2, 1980-81. Edited by Mary Louise Hollowell, Communications Press, Inc., Washington, D.C. 1980.

Traditional Functions of Libraries in Question; Broader Awareness Needed

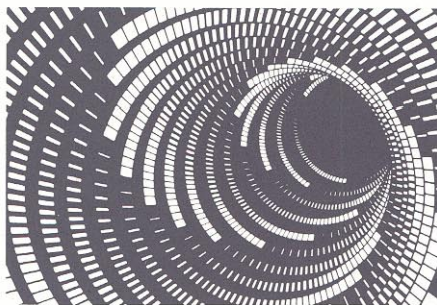
by Marilyn J. Rehnberg

A curious thing is happening in the midst of our common struggle for public access to cable television: that venerable old American institution, the public library is fighting for its life. Its traditional functions of entertainment, education and information are eroding. The public support of access to printed media has dwindled rapidly as television has become the medium of choice and as paperback novels have proliferated in the supermarkets.

The swift development of inexpensive minicomputers has opened up private access to a range of databases that puts the library into competition with big business for the information buck. Soon only those who cannot afford their own "home information center" (see *Business Week*, June 29, 1981) will need the public library. But will it still exist as a tax-supported institution? And, if it does, will it be able to offer the information-poor services anywhere near equivalent to those offered by its fee-charging competitors?

Cable television is a key factor in the library's survival as a public information utility. The combination of cable and satellite for both data and image transmission may offer an economically feasible way for libraries to share resources among themselves and directly to the public. In much the same way that the library has in the past acted as purchaser/disseminator of print publishing on behalf of its borrowers, it can purchase online publishing and disseminate desired information via public computer terminals and cable TV.

Thus, the library of the future must not only be a database but also a communications center. Visionaries in our profession, such as Ken Dowlin, the head of Pikes Peak Regional Library District in Colorado Springs, are already moving purposefully in this direction. Others among us are taking what steps we can to promote



public access to cable as well as to traditional library services, while attempting to prepare both our colleagues and the local community for impending changes.

This is why Rockford Public Library, through its Special Extension Services division, has pursued a course of "aggressively informing the public about public access" (see *Video & Cable Guidelines*, from the Library and Information Technology Association, American Library Association). Although we lack video equipment and technical expertise, we use our awareness of the broad social implications of video and cable communications to alert key community leaders and groups to new developments or trends. In our profession, this goes by the fancy name of "selective dissemination of information", or SDI. After all, it has been our business to select, store and retrieve documents and data.

For instance, when the Rockford City Council subcommittee on cable television gets into the throes of a controversy over our grandfathered franchise, we send information from our files about other cities and their franchises. When the University of Wisconsin Extension Division offered a conference on The Cities and Cable Television, we contacted two dozen men and women who care about this issue in Rockford and alerted them to the timely opportunity for learning. When the draft rewrite of the Federal Communications Act was threatening to erase cable access for citizens, we passed the word to interested local officials and organizations, as well as to our representative in Congress, John B. Anderson.

We try to keep our own staff up to date on both local and national developments and the special terminology of the communications field by routing articles and clippings. This familiarity in turn affects materials selection in the library's subject divisions and also mental preparedness for direct involvement. An example of this is that, when queried about staff support for a possible series of library programs on the access channel, our Arts/Music and Literature division staff came up with almost 50 program topics, and recommended we try to prepare one a month! Even though this was administratively impossible to carry out at the time, due to a budget that barely allowed for staffing the reference desks adequately, the gratifying fact was their creative readiness to tackle the medium, not just for booktalks and storytelling but for resource-sharing on community issues.

In all this consciousness-raising, we seldom can be sure whether the library's contribution was significant or incidental. Did Rockford Public Library affect the gradual transformation of the Mayor's commission on public access cable to the independent Public Television Inc.? We cannot be sure, but at least three members of the PTI board have been on our SDI mailing list for several years. And PTI may be the instrument for finally making public access come true in Rockford, in a far more effective way than the cable company's limited and non-promoted open-door policy.

As Dick Gregory said in a recent interview for the July 1981 *East/West Journal*, "Long ago I expected to do something and get results. Now I realize that you just go on planting the seeds, and be honest and ethical and regardless of what anybody thinks, there's gonna be a harvest time."

Marilyn J. Rehnberg is with Rockford Public Library Special Extension Services in Rockford, Illinois.

Altoona, Pa.: 'New Library' Preserves Local Data on Videotape

by Maxine Rhodes

The library is an information center . . .

Video Programming is information often of local origin . . .

Why then all the rhetoric about libraries producing video programs? Let's get on with it . . .

It seems to me public libraries who pride themselves on being dispensers of information should then provide information in all technologies not just the print technologies. As the audiovisual branch of the Altoona Area Public Library, the media center has been in the video programming service since 1975, producing tapes for area businesses, industries, special interest groups, organizations, and individual use.

If libraries remain in their present state of providing information only in the print technologies and become a store house for the non-print technologies by using only computers and micrographics, what happens to all the local information that will be lost because libraries cannot or will not become involved with video production? Even worse without libraries becoming involved in video production we are closing our doors to a wealth of local information that comes about only through libraries producing video programs in our local communities, i.e., town meeting; school board meetings; history of local opera house; city council meetings; valuable interviews with local personalities now deceased; footage of old buildings now razed for urban renewal, and local political campaigners going to their constituencies by means of CATV.

The list can go on and on. Why not an audio and "video" history of our local library districts? It seems to me, we the libraries, the first place one turns for information, must accept the responsibility for providing information in both technologies, print and non-print which includes video production. In 1975, the media center

was given an opportunity to produce a summer pilot program for our local CATV. They liked us so much they asked us to continue the local programming. It has slowly increased from 90 minutes of programming each week to the present 300 minutes per week. Some of the more outstanding programs we have produced are: The Miss Pennsylvania Scholarship Pageant (in fact we were the innovators for video taping the state scholarship pageants throughout the country); railroading and its effect on central Pennsylvania over the past decade; a series on trauma with local medical professionals presenting trauma information and procedures; state library workshops on continuing library education that we have disseminated to each of the 27 district library centers throughout Pennsylvania and the Altoona city council meetings.

We do not have a formal studio but do most of our productions on location. In order to do this, we have equipped our video van with two color cameras, sound mixer, sync generator, a switcher and an editor, for the less sophisticated productions we use our new camera — a sharp XC700.

Again, out of necessity video production guidelines were needed when our video services were used to help local people create their own video programs, e.g., cost in time, equipment, dubbing and technical assistance. When two of our local industries contacted the media center to videotape their in-house training tapes, it was necessary to develop guidelines for both commercial and non-profit groups. With the help of the Altoona Area Public Library Board of Trustees the media center developed a set of guidelines to meet the video production needs in our area. The guidelines have been revised just once in the six years we have been providing video services for the Altoona area.

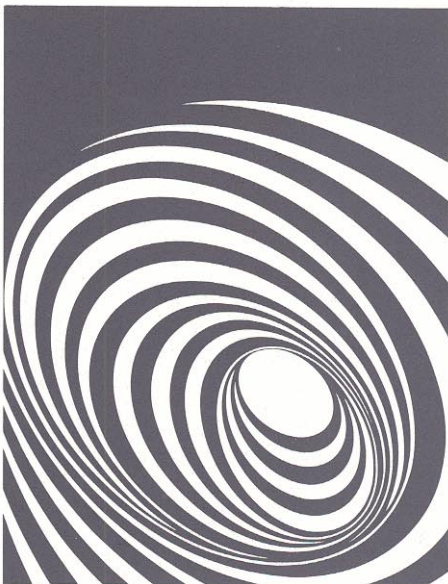
The non-print service in the Altoona Area Public Library has developed out of a demand for this service. Demand for service is really an understatement. We just don't have enough resources to meet the demand. We are lending porta-pak equipment for individual productions, $\frac{3}{4}$ " video cassette players and $\frac{1}{2}$ " VHS video cassettes.

Lament of laments we do not have the equipment nor the monies to meet the demand. A demand that has increased by 25% in the last three years.

Most important is the demand for non-print technologies in public libraries. If Altoona, which is considered a third class city has such a demand for non-print service, can you imagine the demand for this same service in first and second class city libraries?

Libraries must rise to meet the challenge this new age of electronic information is placing upon them. Television, library production and computers working together with print offer educational possibilities that are just incredible — it seems to me.

Maxine Rhodes is Director of the Media Center, Altoona Area Public Library, Altoona, Pennsylvania.



Can Librarians Best Serve Their Community as Disseminators or Producers of Information??

by Katherine Gardner Cipolla

People should do what they do best. Librarians may be talented video producers, writers, or technicians, but there are more and more of these specialists every year, while interest in sifting, selecting, collecting, and providing access to all their production does not seem to be increasing at the same rate.

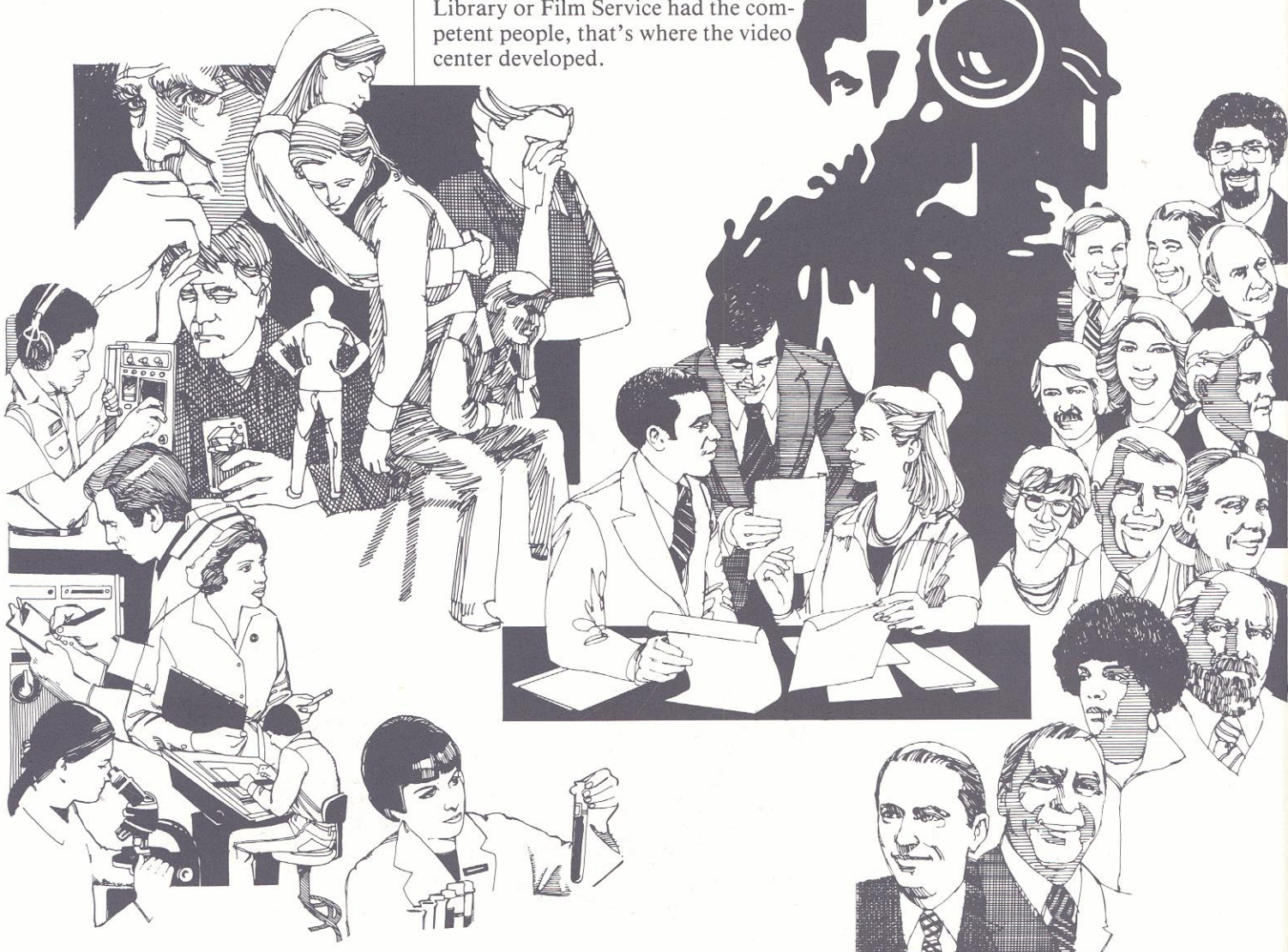
Most video productions remain unavailable to the public and the public remains unaware of their existence.

What can librarians and information specialists do that's so important, besides produce programs? What they have done for the last four centuries with print material: collect it, organize it and make it available.

Ten years ago, only a few educational institutions contemplated any video activity. There was a dearth of video expertise. The location of the few knowledgeable people in any community became the spot for whatever video facility developed. If there were technicians or producers in the Education Department or the Audio/Visual Service, the whole video operation incubated there. If the Library or Film Service had the competent people, that's where the video center developed.

This led to some very strange situations. The Education or A/V Departments found themselves collecting and lending information materials, or the Libraries and Film Services found themselves servicing equipment and producing programs for other departments. They didn't necessarily do everything well; there was just no one else to do it. The determining factor was a knowledge of the medium.

In the intervening years, the environment for video in education has changed drastically. Teachers who



use videotape in the classroom are no longer pioneers; schools and colleges with professional production capability are no longer unusual. Most institutions have several groups active in some video project or other.

This growth of interest and sophistication has inevitably produced specialization. Some "videots" are producers, some are technicians, some write grant proposals for production money, and some — too few — organize the material and make it accessible to the community.

Until recently, selection and collection of video material was a question of funding. The material fell into few categories; feature films, educational films, television productions, historical footage, video and film art, etc. The library's community determined which categories predominated in the collection. The budget determined how much was collected.

An enormous growth in video production resulting from the development of cable and home video markets is changing all that. Two quite different video experts have given strikingly similar scenarios of what could be ahead.

Amos Vogel, film scholar and professor at the Annenberg School of Communications of the University of Pennsylvania, described his vision of the future in a keynote speech to the Library and Information Technology Association meeting on "Changing Technology and the Media Librarian of the '80s," on June 26, 1980. He sees the information explosion causing a highly competitive market with many new communications channels all scrambling for revenue and audience.

Access to these channels according to Vogel will be controlled by the marketplace and by large economic interests. As commercial decisions will control the content of the media, he says the production will tend toward a profusion of "video wallpaper" with fewer controversial productions than are broadcast now. He sees a machine-centered society isolating people from one another while limiting their access to stimulating ideas by increased exposure to programming for "the lowest common denominator."

Norman Lear, producer of "All in the Family" and other successful commercial television ventures,

sounded very much the same note during his acceptance of the Ford Hall Forum First Amendment Award in Boston on March 29, 1981. Lear described his frustration with existing television outlets and their "bottom line mentality." He foresees a short-sighted commercial character for the new channels, and even further stifling of creativity and innovation.

"We are observing a growing misuse of human potential for short-term gain at the expense of our tomorrows . . . Television is a prime example of this destructive phenomenon. Competition between networks has resulted in an unparalleled and hysterical competition for ratings — ratings which translate to profits . . . When the name of the game is to win fast, you don't take chances, you tend towards imitation. The network programmers . . . are not dumb, they're simply trapped in the system for short-term gain — and they know that they will have to pay for it in the long term."

Lear urged the public to become involved in the decisions which affect their lives, whether programming on television or automobile design in Detroit.

Since Amos Vogel was speaking to a group of librarians, his charge was directed to them. He asked librarians to stop collecting and distributing popular material which is also available through commercial sources. He asked libraries to become repositories for non-commercial, non-popular, even controversial material, to be "underground information sources" much as they were in Europe during the Dark Ages and during the 1930s and '40s, and in America during the McCarthy era.

If, as both Vogel and Lear foresee, a larger production of video material merely dilutes its content, librarians can and should accept the responsibility for selecting and collecting the forgotten and less commercially potent elements of the video culture. This would not only provide a forum and a future for quality information, which could not otherwise compete in the commercial market, but would also fulfill librarians' ancient calling.

Collecting video material is one thing; organizing and making it available to the community is something quite different.

Collecting the "new media" may be an obvious extension of the book-buying of the past, but organization of the "new media" is not a logical extension of cataloging books.

Video material, tapes, cassettes or discs are not just odd shaped books. There are no indexes or tables of contents, no reliable title pages, not even pages to refer to. The content of any video recording can be used in many more ways than the content of a comparable book.

Who but a biologist would read a cell biology text? A video recording of cells under a microscope might have a wide audience, from the biologist studying what the cells are doing, to art students interested in color, form and natural structure, to film makers looking at technique.

Each group needs its own points of access. The biologists want subject access related to the content (What kind of cells? What are they doing?); the art students want access based on the visual imagery and the color (Interaction of shapes? Which natural colors?); the film makers want access based on technical details (What kind of film? Which apparatus?). This is a lot more than anyone asks of book cataloging.

Information specialists are still wrestling with the problems inherent in organizing video material at this early stage of videography.

The library/media profession has not yet dealt with most of the problems involved with the "new media." There is so much to consider and so much we don't know about how people will use the information in the video medium. Many librarians are still suffering from "rapture of the zoom" or "media mania" which pulls them away from their traditional and much needed role as conservators and disseminators of information for their communities.

Librarians are by training and inclination collectors and preservers of the elements of culture. Let the producers produce; librarians have got enough to do just to do "their own thing."

Katherine Gardner Cipolla is Media Services Librarian for the Barker Library at the Massachusetts Institute of Technology, Cambridge, Massachusetts.

Mid-York Library System Provides Greater Diversity in Cable Programming

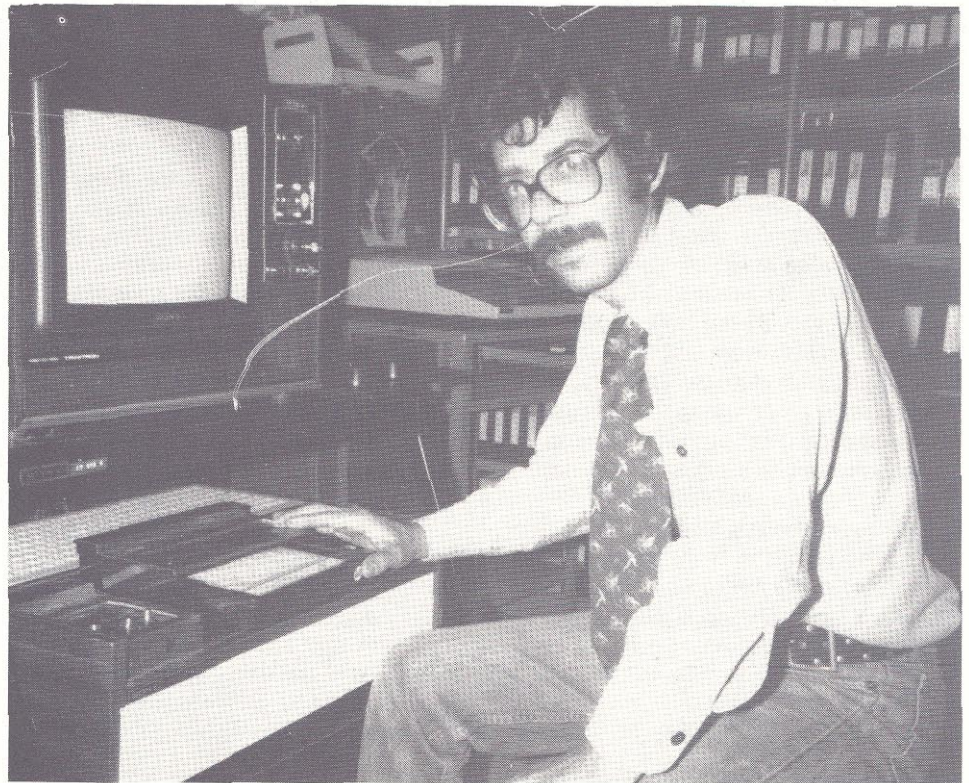
by Jonathan Held

Funded by a Library Services and Construction Act grant to serve the Adult Independent Learner in 1976, the Mid-York Library System began a vigorous video services program which, over the years, has covered many aspects of integrating small format video into the community. From video equipment loans to community groups to museum exhibitions of video art, Mid-York has entered into many areas of involvement with video.

The Mid-York Library System, located in Utica, New York, is one of 22 public library systems in New York State formed to provide cooperative services for the member libraries within the System. Mid-York serves 45 libraries in the upstate counties of Oneida, Herkimer and Madison. Most serve rural populations.

Perhaps the most innovative activity is the distribution of video programming to multiple cable TV franchises within our service area. Since the library system serves three counties of upstate New York, rather than a single community, we are a clearinghouse of video information to several distribution points. Our experience has been with several franchises, each with their own peculiarities of organizational structure.

While the library system did obtain a ¾ inch production system in 1975, it was almost immediately apparent that pre-recorded materials needed to be acquired as well so that a foundation collection of videotapes would be available to support our wide-ranging activities with cable TV.



Jonathan Held

Many of the initial pre-recorded tapes were acquired from Public Television Library (now PBS Video) with unlimited cable TV rights included at the time of purchase. As was required of PTL, permission was obtained from our local Public Television affiliate to acquire the programs with these cable rights. Unlimited cable use, rather than specific pre-use bookings, were important to us. The extended use we were making of the programs would have made per-use fees inappropriate.

Programs were acquired in series, with four to six programs comprising each series, so as to give continuity to our schedule. This also enabled us to use the videotapes in library situations in the presentation of library programs.

Programming is usually of a general nature pertaining to the interests of the adult independent learner, as stip-

ulated in the LSCA grant which supports the project. Series have been obtained on antiques, cooking, houseplants, burglar-proofing, genealogy, consumer information, signing for the deaf — subjects which are generally popular with library patrons.

In addition to pre-recorded programming, several local programs have been produced over the years. These include theater events, senior citizen arts and craft programs, library storyhours, area choral groups, and other community events of interest. One outstanding program features art critic Clement Greenberg who talks before the camera about the books in the art subject division of the library. Another series that merits mention is an oral/video histo-

ry project carried out in connection with an anniversary celebration at a local public library.

Most of our self-produced programs were recorded by a camera being connected directly to an editing deck, so that post-production time could be kept to a minimum. A cameraman is usually hired on an hourly basis to assist with the shoot.

Other sources of programs have been added over the years. The permission of two commercial TV stations were obtained to record off-the-air productions dealing with area history. As the stations keep no permanent record of these programs, they are very willing to let the library system archive them.

For the past three years, Mid-York has obtained grants from the New York State Council on the Arts for the acquisition of video art and works produced by independent producers. The majority of these programs have been acquired through Electronic Arts Intermix, while others have come from the Synapse Video Center in Syracuse, New York.

These programs have been very popular when shown in the area, and give our cable programming a variety of expression not found on commercial television. This area of programming, perhaps more than others, shows how effective cable can be in presenting new material. While the commercial stations have trouble justifying the airing of video art, cable can fill the gap until this art form becomes more widely accepted.

All the above programs have been supplied to five cable TV franchises in our service area. The communities served are Utica (39,000 subscribers), Rome (8,800 subscribers), Oneida (4,000 subscribers), Ilion (9,500 subscribers), and West Winfield (2,500 subscribers). Programming hours vary from one to five hours per week on the different cable systems. Although this is not intensive programming, the pre-arranged schedules allow us access to the various systems and we are able to program specials of interest when warranted.

Our project has been a real aid to local video aficionados who have independently produced programs and would have no other outlet for them. For instance, a local rock and roll band had produced a program containing several of their songs along with a pseudo-history of the group. It was a well-done tape which deserved a wider audience. Rather than have them confront the general managers of the cable franchises directly, the library system was able to program their tape during our allotted time. At the same time, we are educating the cable franchise managers about local programming.

Since the cable franchises are under no obligation to run our programming, we always try to make things as easy as possible for them.



Programs are delivered at a pre-arranged time, and in the case of the Utica franchise, a $\frac{3}{4}$ inch player was loaned so that this programming could be originated.

Cable franchises in Oneida and West Winfield have head-ends located in local high schools. After first contacting the general managers of the cable companies, all contacts are now with school officials, rather than cable personnel.

The programs are publicized by brochures printed at Mid-York. They are then distributed to the public libraries in the service area of the cable TV franchise. Programs are also listed in the locally printed "CABLE VIEWERS GUIDE", a publication that cable TV viewers often refer to.

In order to explain our video services in the community, a Cable Advisory Group was formed to keep the educational community abreast of new developments growing out of our involvement with small format video. The group included representatives of colleges, high schools, hospitals, museums, city government, and local commercial TV stations. Meetings were held every month to familiarize these representatives, mostly media personnel, with cable technology. Guest speakers, such as Chancey Berdan of the New York State Bureau of Mass Communications, and Cable TV general managers were invited to give the Cable Advisory Group a wider perspective.

The library system added a character generator in 1979. From this, two additional programs were added: a Calendar of Events and Job Listings from the New York State Employment Service.

From our experiences with cable TV over a five-year period, the library system feels it is playing a real part in the integration of small format video in the community and the utilization of new means of information delivery. Nowhere is this more apparent than in our involvement with cable TV franchises in our service area. The library also becomes a clearinghouse for those interested in utilizing video for public service and public relations, and presents an opportunity for independent producers to show their work before local audiences. The library's reputation as an impartial disseminator of information plays an important role in increasing the viability of video communications in the community.

Jonathan Held, formerly Video Services Consultant, Mid-York Library System, is currently First Assistant, Fine Arts Division, Dallas Public Library.

Idaho Library Meets Unique Needs of Community

by Paul Tamminen

"Librarians don't write or publish books. Therefore they shouldn't make TV programs."

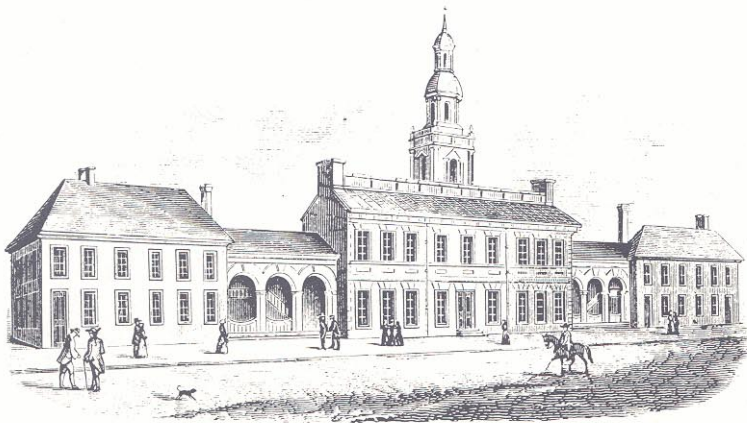
Many a library's plan to become involved in production of community-based video programming has foundered on this simplistic analogy. Let's take a closer look at it.

Is it or is it not true that librarians publish books? It depends on how you define books, or more importantly, on how you define the library's role. And if you define that role as providing the community with useful information, then the answer is: "Yes, librarians publish a lot of information!"

Hundreds of libraries have developed local information files, referral guides, compendia of community data, services, and agencies — all of it intended to help people with the most pressing concerns and problems faced in their immediate, daily lives. Almost every library has some kind of home-made file or directory which focuses on local concerns of a wide variety.

So librarians have historically published and continue today to publish substantial quantities of locally-based information. In the process they expend significant quantities of institutional resources.

What criteria guide librarians in deciding whether or not to publish in any particular area?



First, is the information otherwise available, on a relatively equal basis to all persons in the community? Second, if it's not, then what does it cost to publish, and finally is the value of the product sufficiently great compared to the value of alternative expenditures to justify publication?

Applying these criteria to community video results in a very strong argument for library involvement in television "publishing" (i.e., programming), under the right circumstances.

The right circumstances are these. First, there are no other institutions, agencies, or individuals producing significant quantities of locally-made programming which feature the people and concerns of the community. Second, the library's budget is sufficiently large to permit the employment of one or more full-time persons to produce programming without eliminating the book budget. Both points need elaboration.

Many institutions produce information about the local community — the newspaper, local television stations' evening news, independent film makers and videographers. Frequently, though, none of these sources produce the kind of programming that makes community access television uniquely valuable. TV news typically consists of one to three minute blurbs that tell little of what is actually happening. Newspapers are newspapers, not TV. Independent videographers usually produce a very limited amount and kind of programming in any but the largest cities.

In contrast, community access television provides communities regular, substantial opportunities for in-depth sharing of viewpoints, opinions, activities, interests, avocations, and talents.

(Clearly this argument for library involvement in TV production assumes that production will be of an

access nature. Videotapes designed to train patrons in library-use techniques or to introduce them to "The Information Age" might best be produced by professional production firms under contract with national library organizations. There's a great difference between these two approaches, and an unfortunate emphasis upon the latter has led to the production of many tapes of higher cost and lower quality than could be achieved by alternative means.)

Most medium-size libraries can afford access production staff and equipment without obliterating their book budgets. You can get out your budget and compile the facts to prove the point. After that, it all depends upon what your values are. For those who value what access can provide, you simply must look very hard at what you can do with access in your specific community, rally your arguments vis-a-vis other library services, and prepare for a long battle.

In Pocatello, our Board reached the conclusion that locally-made informational and cultural community programming was our most-needed, least available audio-visual commodity, and that we could produce more hours of such programming more cheaply than we could buy the same number of hours of programming produced elsewhere on general interest topics.

Let's look further at our situation in Pocatello as an example of what can be done in even a small city (50,000 population) in a library with a limited budget (\$440,000 annual). Three commercial stations cover our area, one based in Pocatello and two based in a nearby city with news staffs maintained locally. Pocatello also is the home of a PBS station with production staff. These sources combined produce, aside from news programming, an average of one hour of feature programming per week.

The Public Library's Community Video Service produces three to five hours per week with programs covering a wide variety of topics: City Council affairs; Hispanic music, dance, and cultural and educational affairs; home and garden topics with a Southeast Idaho emphasis; interviews with local and visiting personalities; health education from the

local health department; local kids exploring the city, in a show taped, produced, and hosted by local sixth-graders; community-based religious evangelism; service-organization educational features; local artists and performers; and much more.

Additional topics for programs beyond these are undeveloped due only to limitations on staff time. Both word-of-mouth feedback and an extensive viewer survey have revealed a substantial viewing audience.

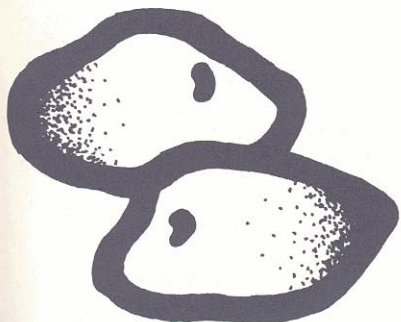
The hallmark of our programming is the central role of community persons, who plan program content, host shows, and arrange for talent. Library staff limits its role to off-camera technical production skills — shooting tape, editing, and pre-production advice on rough scripting, effective presentation techniques, and so on. Our limited role accounts for our ability to produce as much programming, of good technical quality, as we do with only two full-time staff.

Of course it's not impossible to find, or imagine, a situation in which library production of programming would be unnecessary — perhaps in a community with a large core of active videographers, and with news stations with regular in-depth programming, and with an active community access video center.

In this situation, the library might well confine its role to supporting those independent producers by purchasing their programs. Or it might record, for short and long-range patron use, the news stations' feature programming (just as newspapers and magazines are archived). Or it might work closely with its local access center on franchising issues, or send staffers to the center to star in a question-and-answer program on community information or on new library services.

If this describes your community and your library's activities, don't start your own access operation . . . keep up the good work!

Paul Tamminen is Interim Director of the Pocatello Public Library and Head of Community Video Services.



Satellite Project Hooks Libraries to Cable for Special Programs

"Please join us," Emcee Jamie Farr invited the local audiences, scattered across the U.S., "in singing 'Happy Birthday' to the American Red Cross."

As the 30 viewers at Arlington (VA) Public Library joined their Washington, DC comrades in song, a huge cake bearing 100 candles rolled into view on the TV screen. The Arlington group, comprised mostly of local Red Cross volunteers, cheered, celebrating with their own birthday confections.

As the program ended, with credits still trailing, the President of the Arlington Red Cross affiliate presented the Director of APL with a book tracing the history of the Red Cross, and commended the library and the cable system (Artech) for making the live satellite-transmitted Red Cross birthday party available locally.

by Mary Diebler

This scene was repeated in a variety of ways and locations last May, as libraries and cable systems teamed up to offer local Red Cross chapters and interested communities the opportunity to view the two-hour program being broadcast live from the Washington, DC conference and distributed via satellite. The Public Service Satellite Consortium (PSSC), who coordinated this event for the American Red Cross, had made arrangements for the program to be carried on SATCOM I, in an effort to make the centennial celebration available to as many local chapters as possible through their cable systems.

In addition, libraries recently identified as cable libraries (CATVLIBs) in a PSSC survey, were contacted with program information and asked to serve as community coordinators to help ensure local participation.

In this role, libraries were responsible for requesting their CATVs provide satellite and program access; contacting their local Red Cross chapter with program announcement and invitation to view the event at the library; promoting the program locally; and evaluating community participation. Newspaper clippings and program descriptions attached to the returned library evaluation forms indicated the event served as a successful method of community outreach, with specialized programming for a special community segment.

A National Satellite Cable Library (CATVLIB) Network

Current viewing facility network alternatives available to groups conducting satellite video-conferences are limited mainly to public television stations, hotels and independent networks. In an effort to expand those options, PSSC studied the feasibility of using a national network of libraries. As nonthreatening community centers of information and learning, libraries offer attractive facilities.

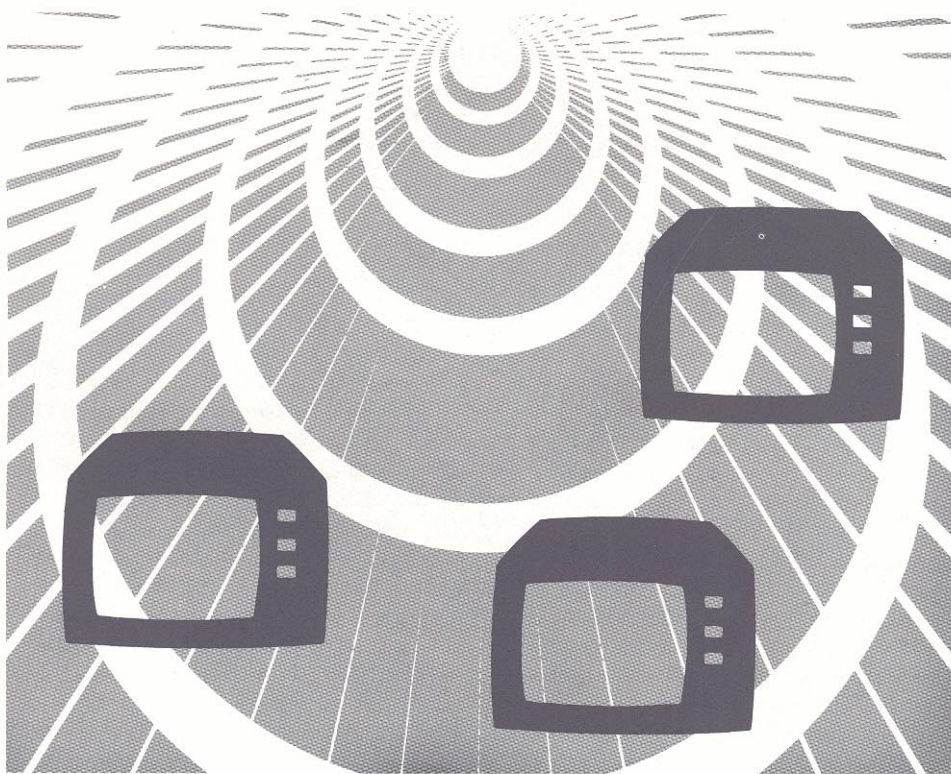
Yet, while libraries demonstrated potential as "receive sites," coordinating and/or hosting local groups for video-conference participa-

tion, libraries do not have their own satellite access. Many libraries of all types, however, are connected to cable systems with satellite access and extra capacity available on their satellite receivers.

As of July, nearly 50 of these CATVLIBs in 25 states have been profiled into a PSSC data base with continued network expansion solicited.

These CATVLIBs, which have been profiled as "usable facilities", are contacted when appropriate satellite-transmitted occasional non-broadcast programming becomes available. This notification includes dates and times, transponder number on SATCOM I, and a program description. If the library is interested, it begins performing coordination duties, most important of which is garnering the agreement of its cable system. Library and cable system discussions will determine six things:

1. Can the cable system access the transponder on which the program will be carried?
2. Will the cable system have a satellite receiver available on the date and time of the program?
3. Will the cable channel be available during the date and time of the program? (basic service, public access, library, etc.)
4. Will the CATVLIB have its viewing facility available on the date and time of the program?
5. If desired by the sponsor, will the CATVLIB contact the local group who is to participate in the program and work with them prior to the satellite telecast to the extent needed by the requesting organization?
6. Can the cable system and/or CATVLIB handle special program considerations, if any? For example,
 - provide closed circuit capability in the CATVLIB?
 - tape the program?
 - provide telephone(s) for interactive programs?
 - provide local site facilitation?



- provide refreshments, if requested?
- coordinate advance local publicity?

Once the CATVLIB and cable system determine whether they are able and desire to offer their services, the community can become a satellite program receive site. The CATVLIB becomes the official local contact, assuming the degree of local coordination requested, including all negotiations with the cable system.

Pros and Cons of a CATVLIB Network

While the PSSC survey had documented general interest and support of such a network, what are its advantages and disadvantages when compared to other networks?

PROS

Pre-existing conditions. CATVLIBs and CATVs can take advantage of their pre-existing connectivity without need to invest in additional hardware.

Community service. Such local network participation potentially offers service to every member of the community.

Outreach to new patrons. Those community residents not previously using the library may find this new service applicable to their needs.

Program interaction. Live satellite programming has the advantage over taped programming of allowing the option of offering viewers the opportunity to interact with the program's presenters.

Resource sharing. Communities can be offered an alternative method of receiving information/education, interacting with human resources.

CONS

Lack of SATCOM I occasional time. It is becoming increasingly difficult to sublease transponder time on this satellite for occasional programs.

Dependency. CATVLIBs must depend upon CATVs to provide satellite access, while CATVs rely on CATVLIBs to coordinate local arrangements. (In communities where CATVs and CATVLIBs foster mutual cooperation, this does not need to be a "con".)

Lack of CCTV. Generally, most library cable connectivity cannot offer closed circuit capability, so absolute privacy cannot be guaranteed to the program's sponsors.

Special program policies. Some CATVLIBs and CATVs will have to make decisions involving possible policy problems, such as:

- allowing registrant-viewing/charging limitations
- hosting controversial groups/topics

Range of capabilities. Each CATVLIB/CATV cannot offer the same degree of service, due to wide ranges of technical capabilities, including transponder accessibility, excess receive capacity facilities scheduling, interaction, and interest/cooperation levels.

A network generally limited to one satellite and unable to terminate the programs in the CATVLIB only is more suitable for program sponsors anxious to saturate the US, reaching as many local viewers as possible — whether viewing at the CATVLIB or at home. Until the network expands in size and site, it will not be as attractive as a network offering true national coverage.

Yet, in spite of these limitations, the CATVLIB network does offer opportunities to rural communities unable to offer the same educational/cultural resources as their urban counterparts. In addition, the potential for network expansion and upgrading is unlimited in view of the explosive growth of cable systems and cable programming agents.

Working Toward an Ideal Network

As cable franchising and re-franchising negotiations begin, libraries and CATVs should become aware of the community outreach potential of their cooperative partnership.

This network has already participated in its first event — the Red Cross program previously described. More sites will participate in an upcoming NASA-produced program. Other public service groups are contemplating using the CATVLIB network for carriage of their special events.

As the network expands and capabilities are upgraded, especially dedicated closed circuit TV links installed, request for its use will increase. Such dedicated CATV/CATVLIB teamwork will increase service scoring opportunities in which the local residents become the real winners.

Mary Diebler is Service Development Specialist for the Public Service Satellite Consortium in Washington, DC.

Iowa City Library's New Building Helps Make it a "Library for Everyone"

by Connie Tiffany

After three years of intensive planning and construction, the Iowa City Public Library opened its new building on June 15, following a weekend of preview open houses which were video taped and carried live with the assistance of the local franchisee Hawkeye CableVision.

The Iowa City cable TV franchise and the new library have developed simultaneously over the past three years, signaled by two elections in November 1978. Even before the elections, both projects had begun with planning task forces, public citizen input sessions and the drafting of documents which would guide their implementation, should their respective referenda obtain public approval.

The Library and the Franchise

The library was in a unique position all along to influence the development of the cable franchise and what use the library would be able to make of it. First, the library's Audio Visual Coordinator was appointed to oversee a City staff committee, which included community advisors from the public schools and the University Broadcasting and Film Department. This group wrote the local cable ordinance and worked with the Cable TV Information Center in Washington D.C. to evaluate franchise applicants for the City Council.

Library Facilities and Implementation

The new library provides playback equipment to support the use of all of its audio visual formats including 1/2" VHS-2 video cassettes. In addition, we will be gradually opening to the public an audio visual production laboratory, where groups and individuals can make and edit audio tapes, newsletters, slides and a varie-

ty of graphic materials. These facilities will provide valuable support to video tape producers; hence the location of the public access center within the public library is enhanced.

As a match to the library's AV lab and production program, and with the assistance of the City's cable TV specialist, the library obtained a grant from the National Telecommunications Information Agency to purchase three 1 1/2" VHS portapak and a 1/2" to 3/4" editing facility, as well as two Apple micro computers. This equipment is being used to create programming for the library channel, City programming for the government channel and is a more manageable format for many types of public access producers. It will be a useful collection building resource for the library, since community produced tapes will be compatible with the rest of our collection and playback equipment.

The Channel 20 experience

The library's programming policy is:

"To extend the library reference and information service to a broader constituency; to increase community awareness of the library; to provide information on

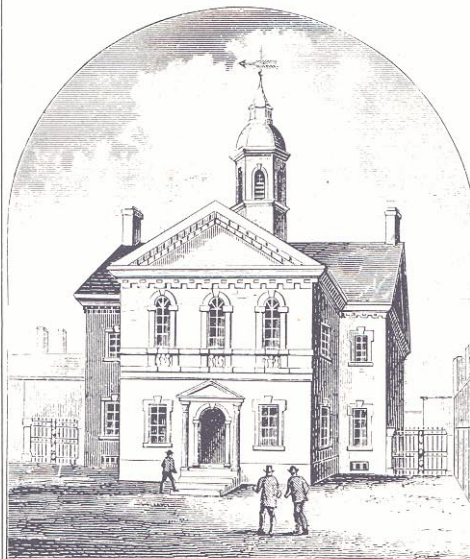
Iowa City and its cultural and community resources; and to collect locally produced video tapes which document the development of this community and region . . ."

In June 1980, priority guidelines were established to allow the library to begin experimental use of Channel 20, in preparation for full scale use after the move to the new library. One story hour per week was taped to build a rotating file for playback; a few short PSA's were produced to inform the public about special services, such as mailing books to the homebound and instruction in the use of the library's new computer catalogue; a few text messages such as the weekly events calendar were recorded on video tape using the City's character generator. Seven hours of tapes documenting the construction, move to, and opening of the new library were recorded and now form a memorable library archive.

Pre-printed postcards were mailed to request permission to cablecast library owned visual programs. We now have numerous permissions on file and have given the programs a subject heading "Public Domain (Copyright Law)," so that we can maintain a current list in the library's computer catalogue.

The library was cablecasting approximately 20 hours per week during the past year, including one evening and occasional Saturdays. This schedule was published in the local newspaper as well as being displayed on the program guide, cable channel 1. Since opening the new library, we are playing tapes Monday through Saturday nearly all hours the library is staffed (est. 70/week), and running automated messages from the Apple 24 hours a day and Sundays, with stereo FM National Public Radio background.

The successful applicant made a proposal to locate a public access



facility in the prospective new public library. A lease was soon negotiated between Hawkeye CableVision Corporation (HCC) and the Iowa City Public Library (ICPL). The ICPL would provide 1,260 square feet of space in its new building in which HCC would provide free public access to cable TV production equipment, training, assistance and studio use.

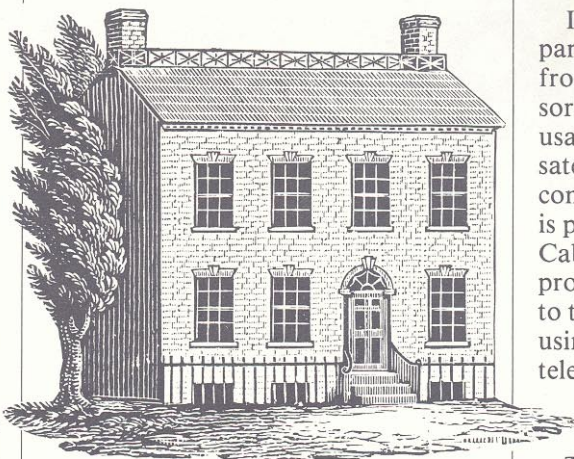
The library had always intended to build the space to offer such a service, but had not known when or how it would be able to equip or staff such a service; therefore, the lease fulfilled one of our program goals by having HCC offer a similar service under terms compatible with library policy and philosophy. HCC provides free (access) versus commercial production support for a minimum of 40 hours a week. HCC also provided approximately \$10,000 toward special construction expenses (less than 10% of the total construction cost for their space), and installed its own lighting, wiring and room furnishings.

HCC also provided equipment for the library to originate visual answers to telephone reference questions, 20 drops to receive cable throughout the library and switching equipment to allow us to select from up to seven different audio and visual program sources. HCC staff are available to provide production assistance to the library. Annually, HCC pays the library interest on an escrow security account, and pays for its own utilities, maintenance and furnishings.

Special considerations made by the library during the construction process included: sound proof construction for the studio, including separately poured footings and a sandfilled one foot thick concrete block wall; conduit to all drop locations; an exit which can be sealed off from the rest of the library for use by HCC when the library is closed. The City's staff cable TV specialist (see System description) has also been given an office in the cable TV suite of the new library, since he serves as a liaison between the community and HCC.

System Description

Iowa City is served by Hawkeye CableVision, a subsidiary of Ameri-



can Television and Communications Corporation. We have a 35-channel, single-tiered system. There are six locally programmed channels: local origination, library access, public access, educational access, University access and government access.

The company is committed to approximately \$95,000 in local production equipment, up to 40 hours per person per month in free studio and equipment use, and three full-time employees to support production and training. There is also a designated institutional loop — connecting schools, government buildings, the library and University — on which experimental uses, such as a pending project to access the library's computer catalog, may be demonstrated.

The City's ordinance provides for a five member citizen commission to oversee the implementation of the ordinance, monitor rates and act as a consumer liaison between the City and the franchisee. In addition, the ordinance created a paid City staff position, the Broadband Telecommunications Specialist, to act as staff member to the Commission and to implement City government programming on the government access channel. This position is funded with revenues from the 3% franchise fee.

We have trained eight staff and four volunteers to use the new ½" equipment, and have begun to add one or two new programs per week to our rotating tape file. Four more volunteers are scheduled for training this month, so that the increasing number of interesting activities which take place in the library's new auditorium will soon be providing constant sources of dynamic community programming on Channel 20.

In related technologies, the library participated in a national survey from the Public Service Satellite Consortium, and has been rated one of 42 usable facilities in libraries to receive satellite teleconferences. The library's computer catalogue company, CLSI, is pursuing contacts with Hawkeye CableVision's parent company to provide home or institutional access to the library's computer catalogue using cable television and touch telephones.

Summary

The energy and resources expended to program a cable channel cannot be overstated. In FY81 approximately 35 hours worth of programs were videotaped and cablecast on Channel 20; 20 hours of character generator messages were recorded and used to present information about library services. Three hundred hours of staff time and 250 hours of volunteer time were spent on these projects.

The benefits are just beginning to emerge; some of these include the video archive of the new building; the "live" and taped dedication, with frequent requests to play it back for those who couldn't attend; the elderly homebound woman who called to praise our refreshing alternative programming; the woman and child who learned about our computer catalogue on cable and came in to try it out; the parents who call to see the tape of the story hour their child attended; the enthusiastic younger and older and in-between people who volunteer and volunteer and volunteer; the numbers and kinds of people who are learning this exciting way to interact with and influence their community.

Finally, the power of television to bring the library into the home, and the bringing of video producers into the library, are increasing the public awareness of the library as a vital center for all kinds of information and resources. In this sense, the contents of the building are not new, but the context of cable is fulfilling another aspect of our promise to build a new library for everyone.

Connie Tiffany is Assistant to the Director for Public Services of the Iowa City Public Library.

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Publications

Library Networks, Susan K. Martin, 1981-82, Knowledge Industry Publications. An update on networks of libraries, with emphasis on technical processing online networks and linking automated systems with a bibliographical data base, especially for cataloging and searching purposes. Describes the major computer utilities.

Federal Grants for Library and Information Services, ALA, 1981. Describes 32 federal grant programs that might fund library-related projects, giving basic information, current addresses, eligibility information, closing dates, etc. Send \$3.00, include SASE, to: ALA, Washington Office, Box 54, 110 Maryland Ave. NE, Washington, D.C. 20002.

Interactive Home Media and Privacy Issues, Drs. Deanna C. Nash and John B. Smith, Collingwood Associates, Inc., 1981. Prepared for the Office of Policy Planning of the Federal Trade Commission. This report examines how new communications technologies are raising both traditional and new privacy issues. Available from: Collingwood Associates, Inc., 1726 21st Street, NW, Washington D.C. 20009.

The 3rd Edition of the Portable Video Handbook will be available in late November from University Community Video in Minneapolis. Covers portapak, editing and production for 3/4" format. Includes bibliography and glossary. Contact: University Community Video, 425 Ontario Street SE, Minneapolis, MN 55414, (612) 376-3333.

The 8th International Video Exchange Directory, special issue of Video Guide, Satellite Video Exchange Society, 1981. A listing of non-profit, independent video producers from around the world, published yearly. Contact: Satellite Video Exchange Society, 261 Powell St., Vancouver, B.C., Canada V6A 1G3.

Cablecasting and Public Access in the Eighties, commissioned by United Cable Television Corporation, 1981. Prepared by Drs. Nancy Lynch Street and Marilyn J. Matelski, communication and production consultants. Includes brief history of cable development, discussion of Supreme Court and FCC rulemaking, overview of cooperative access position for communities and cable operators and more. Contact: United Cable TV Corporation, 4700 South Syracuse Parkway, Denver, CO 80237, (1-800-525-7456).



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